ART:
Page 1: (half sheet) - we'd like to potentially swap the image and add a quote from Jill Tarter instead of the logo. Will have a version to show in the meeting.
DISNEY · PIXAR
the art of elio

Disney · PIXAR

the art of elio

FOREWORD BY pete docter INTRODUCTION BY adrian molina

CHRONICLE BOOKS
SAN FRANCISCO

FRONT COVER Ernesto Nemesio, *digital*
BACK COVER Ernesto Nemesio, *digital*
FRONT FLAP ArtistTK, *mediumTK*
BACK FLAP ArtistTK, *mediumTK*
ENDSHEETS ArtistTK, *mediumTK*
PAGE 1 ArtistTK, *mediumTK*
PAGES 2–3 Valerie Kao, *digital*
THIS SPREAD Ernesto Nemesio, *digital*
PAGE 10 Golden Record image and diagram, NASA/JPL

ART:
Page 4-5: (Table of Contents) - Harley would like to add to this:
Include: Foreword, Introduction, Elio on Earth, The Communiverse, Color Script, Elio vs. Elio and Acknowledgements.
Open to discussion if Adrian/Brian have other ideas

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ISBN 978-1-7972-1896-0

Manufactured in China.

[FSC Logo TK]

Design by Liam Flanagan.

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San Francisco, California 94107
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foreword 7
PETE DOCTER

introduction 9
ADRIAN MOLINA

acknowledgments 170
MARY ALICE DRUMM

FRONT COVER Ernesto Nemesio, *digital*
BACK COVER Ernesto Nemesio, *digital*
FRONT FLAP ArtistTK, *mediumTK*
BACK FLAP ArtistTK, *mediumTK*
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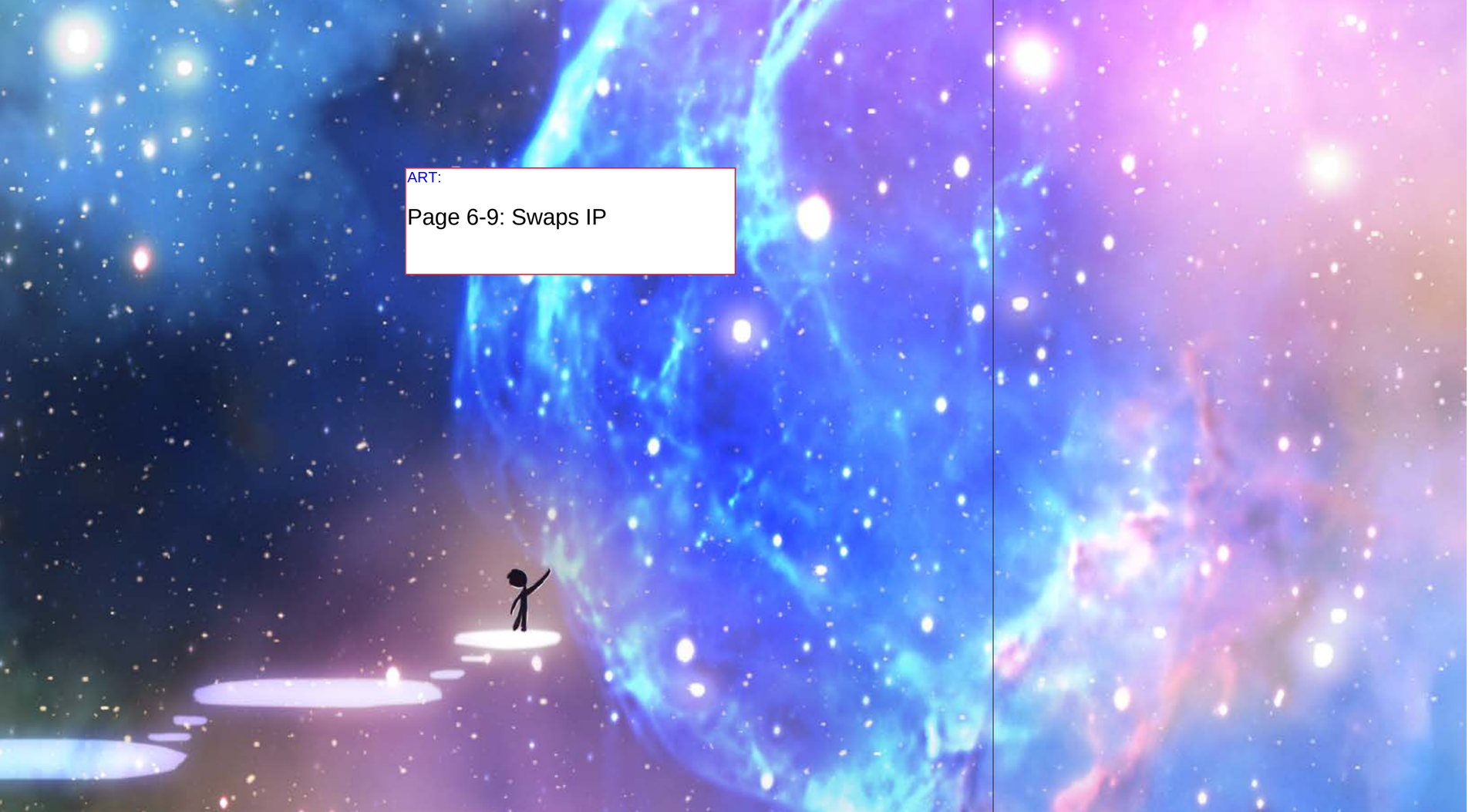
7 foreword PETE DOCTER
9 introductuon ADRIAN MOLINA
12 elio on earth
64 the communiverse
102 color script
158 elio vs. elio
170 acknowledgements vMARY ALICE DRUMM



foreword

Uh-Earthling,

As a leading member of the Communiverse, I am aggravated and confused by how you obtained this volume. Because Uh-Earth is not yet a member planet of our organization, the information contained within is strictly confidential, and an immediate memory wipe will be required.

Which is too bad, really, because while "art" isn't really my thing, the work included here is not unpleasant, so far as artwork goes. It represents the likeness of all member species and the Communiverse architecture quite accurately, as well as early conceptual plans that were deemed laughably inadequate by we Hylurgians and other founding member species.

I am told that these many plans and drawings were made by members of the planet "Pixar," and primarily by the tribes known as the "Art Department" and the "Story Department." While they won't be accepted as warriors on Hylurg anytime soon, as artisans they are not half bad. There is one image towards the middle of this manual that is quite tolerable. And really, that one around page forty is actually almost pleasant. I may have it hung in my personal chambers.

Examining it more carefully, I have requested a copy of this folio for my private inspection.

As for you, Uh-Earthling, perhaps in this one instance a memory wipe could be avoided.

general grigon
(PETE DOCTER, CHIEF CREATIVE OFFICER)

LEFT
Ralph Eggleston, *digital*

foreword

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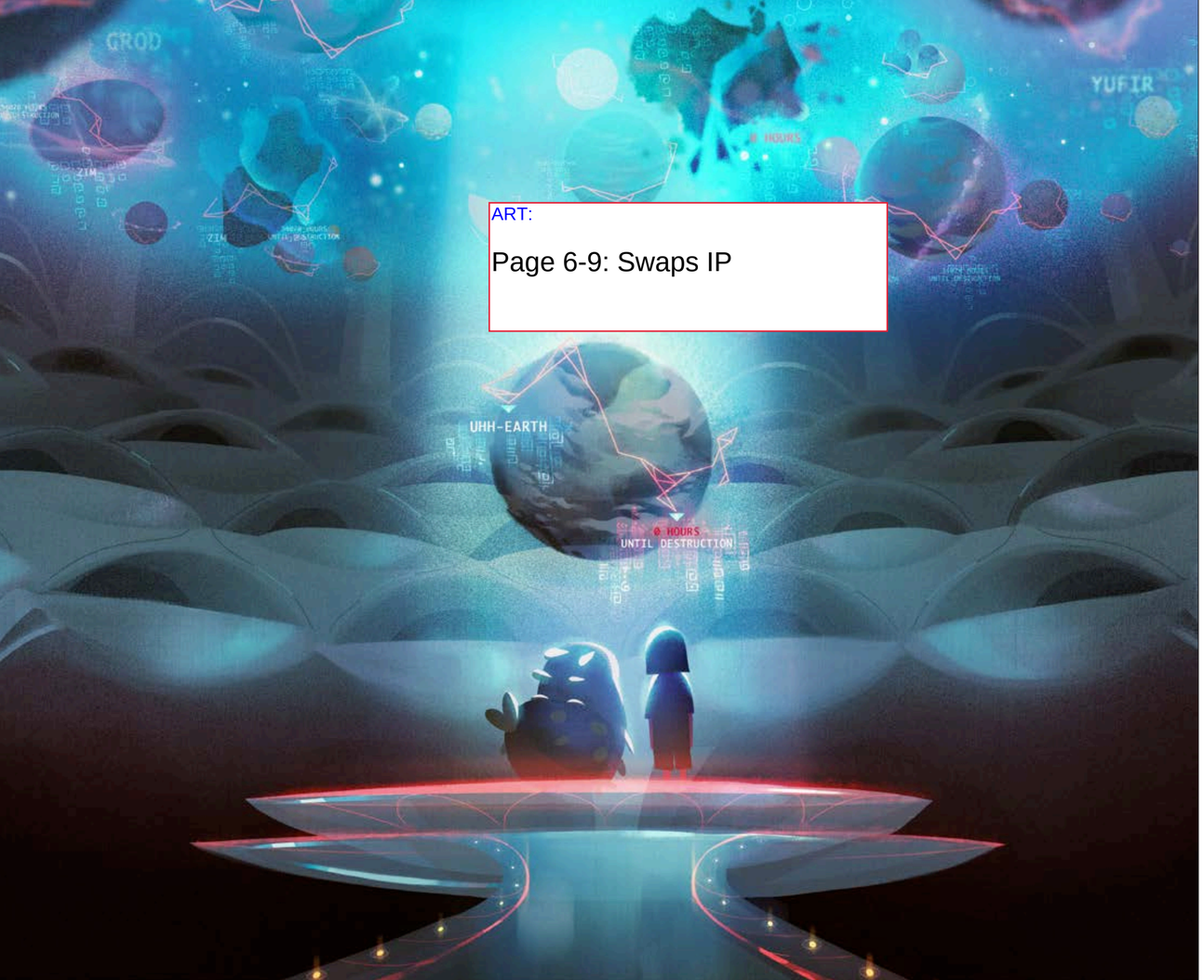
ambassador grigon
(PETE DOCTER, CHIEF CREATIVE OFFICER)

LEFT
Ralph Eggleston, *digital*



ART:

Page 6-9: Swaps IP

OPPOSITE
Valerie Kao, *digital*

introduction

When we kicked off preproduction on this movie in early 2020, we were greeted by a global pandemic. At that time, it was hard to imagine what the future would look like. And it was particularly hard to imagine what a *bright* future would look like. Bogged down by fear and worry, it can be easy for the creative brain to take a back seat while panic takes over to stress about the here and now.

But despite physical isolation, this project forced our Pixar artists to dust off those ever-necessary tools you need to craft a bright future: collaboration, imagination, and optimism.

The characters and environments in *Elio* span the spectrum, from a quirky kid in a world dictated by uniformity, to a kaleidoscopic clockwork space continent filled with near-inconceivable alien inhabitants.

A liquid supercomputer. A compendium of all universal knowledge. A larval toothworm with a heart (actually four hearts) of gold. For every weird and wacky idea I gave to our team, they came back with artwork that captured everything I'd hoped for in a way that surpassed what I thought was possible.

And beyond realizing the fantastical, the ability of this team to channel the humanity in Elio is what really resonates. Sometimes the hardest part of picturing the future is seeing your own place in it. Elio, for his part, is an outlier in his community. A softy in a world built around strength, he doesn't recognize a lot of himself in the place he grows up.

Feeling alone and isolated, he asks himself, What about me do I have to change to fit into my world?

We hoped to create a version of outer space that says, There is room here for all types, there is beauty in many shapes, there is a place for you. You are not alone.

With room to be himself, Elio finds strength in his softness. A power in being unique. And instead of imagining how his world might change him, he begins to imagine the ways he might change his world.

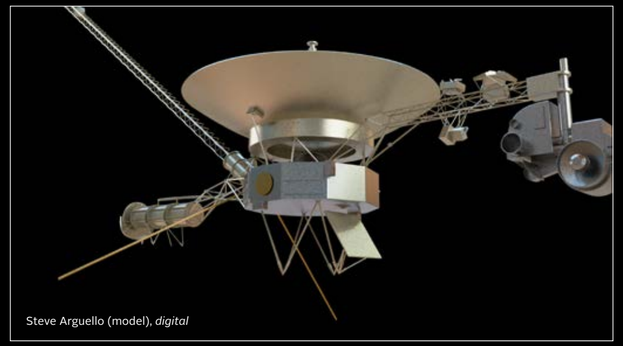
I hope *The Art of Elio* ignites your imaginative mind and that you use your creativity to make the world a better place too.

adrian molina
DIRECTOR

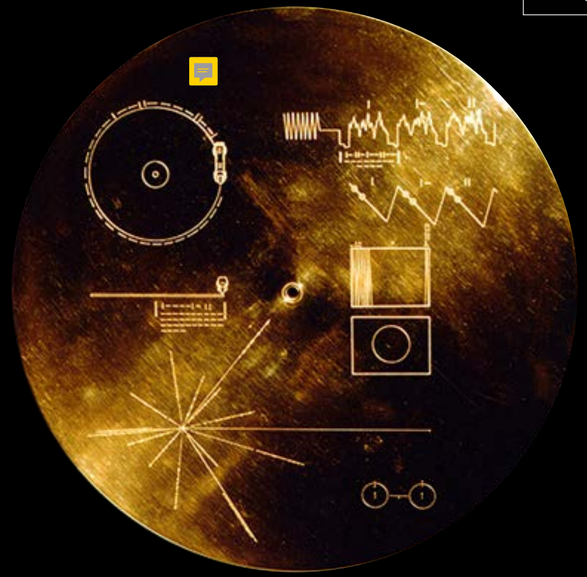
golden record

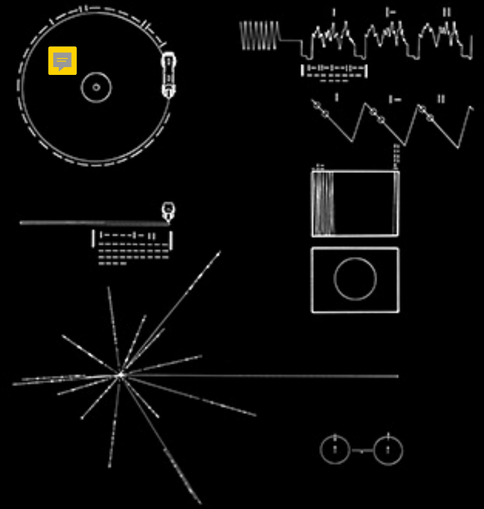
In the 1970s a big group of people worked together to collect music, art, and photographs as a message-in-a-bottle to introduce Earth to whoever might find it out in the universe. I love that this happened, and it struck me as a beautiful example of humanity at its best. This wasn't a part of the initial idea, but Adrian and I got excited about grounding this wild premise of a kid meeting alien ambassadors with a real piece of history. I love when movies leave you with something real that you can read about (or listen to) if it sparks your imagination.

mark hammer, WRITER



Steve Arguello (model), *digital*





Kristian Norelius, *digital*

Ernesto Nemesio, *digital*

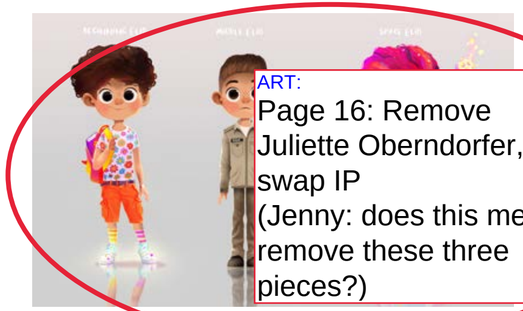
elio solís

We wanted Elio to feel physically out of place in his own world, a wildflower growing out of a parking lot. Against the rigidity and uniformity of his world, we wanted him to feel off-kilter, slanted, and have a softness in how he moves and holds himself. At the start of the film, he doesn't know that he can have a confidence in those qualities. He thinks he needs to recreate himself, taking cues from a world that doesn't quite know what to do with him as he is.

adrian molina, DIRECTOR

LEFT
Shreya Devarakonda, *digital*

OPPOSITE PAGE
James Robertson, *pencil and digital*



ART:
Page 16: Remove Juliette Oberndorfer, swap IP
(Jenny: does this mean remove these three pieces?)

Juliette Oberndorfer, *digital*

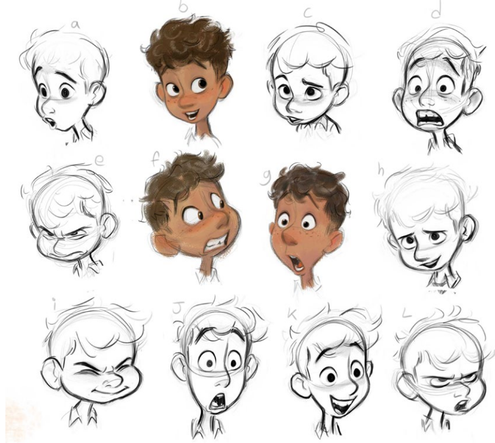
Kellye Perdue, *digital*

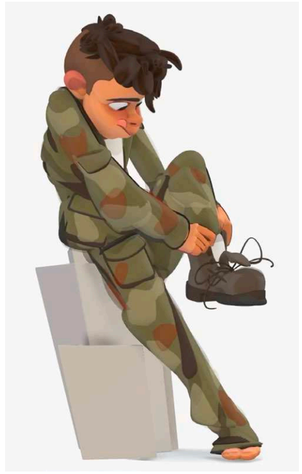
Mike Altman (sculpt), *digital*

Jesse Aclin, *digital*

Greg Dykstra, *clay*

THIS PAGE
James Woods, *digital*





THIS PAGE
James Woods, *digital*

James Woods, *digital*

Matt Nolte,
pencil and watercolor

Matt Nolte,
pencil and digital

In creating the shading of Elio Solís, our primary goal was to establish the authenticity and appeal of Elio as a weird kid. For texturing his skin, we chose to minimize the number of details and color variations in order to create his unique look. We successfully created a balance between a cute boy and an awkward boy within the film's worlds of the Communiverse and Earth.

maria lee, TITLETK

Maria Lee, *digital*

terrence

Yingzong Xin, *digital*

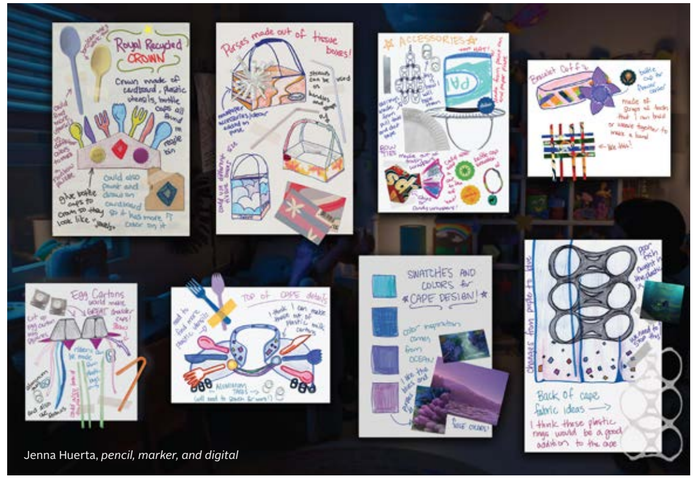
Laura Phillips, *digital*

Yon Hui Lee (storyboard), *digital*

I had a beloved hermit crab when I was kid (okay, I was in high school) and I made elaborate cardboard dioramas for it to crawl around in. I loved this hermit crab. He starred in countless little movies I made with my handheld camera. But the thing about hermit crabs is they don't have the big personalities of cats and dogs. It takes some creativity and imagination to make them fun pets, which made them a perfect companion for Elio.

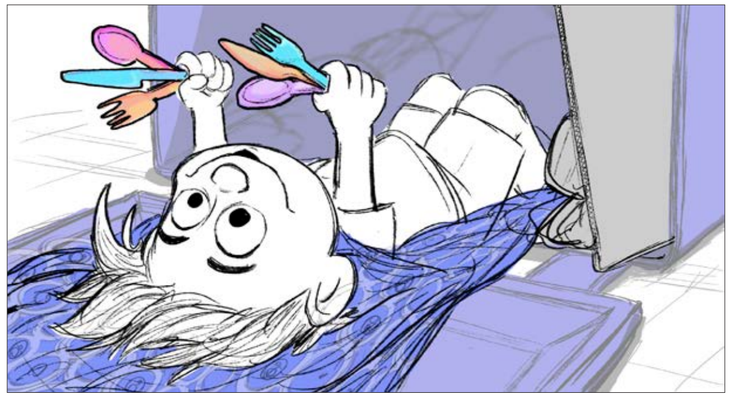
mark hammer, WRITER

OPPOSITE
Steve Arguello (modeling), Kyle Jones (graphics), Mallory Kohut (shading), Jessica Montiero (rendering), and Frank Tai (dressing), *digital*



Jenna Huerta, *pencil, marker, and digital*

Maria Lee, *digital*



Elio's trash fabrication is very connected to his character because he's so observant and creative. He sees diamonds in the rough and the potential of things most people would overlook. Elio finds things that others throw away and unearths their beauty and creates a new purpose for them.

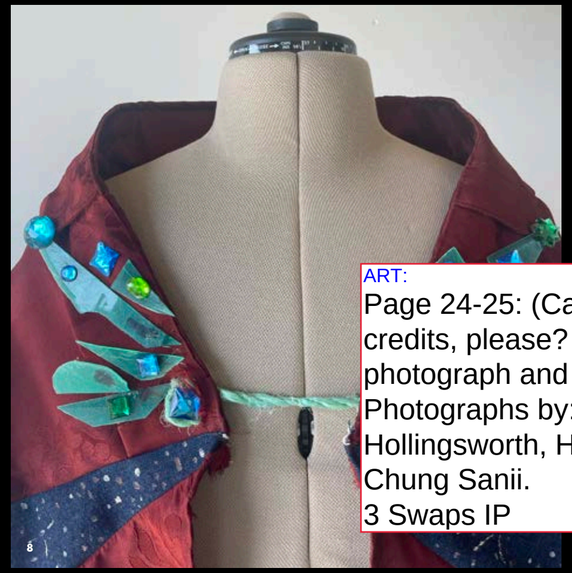
brian larsen, HEAD OF STORY

LEFT
Tony Rosenast (storyboard), *digital*

show and tell

Brandon Moon (storyboard), *digital*

Hopefully I am getting as close as I possibly can to communicating something that is as raw and indescribably hilarious as videos created by children. You can't really describe them. You can't be trained to do that stuff, it's their lack of training that makes them so funny. And so genuine. That's what I'm trying to connect to. **BRANDON MOON, TITLETK**



ART:
Page 24-25: (Capes) Can we simplify the credits, please? Remove numbers from each photograph and just list the photographers: Photographs by: Emron Grover, Theo Hollingsworth, Harley Jessup and Claudia Chung Sanii.
3 Swaps IP

capes

Elio's repurposed cape construction, materials, and design details were inspired by multiple hands-on projects, including an Elio crew beach cleanup and Trashion Show hosted by the Simulation and Tailoring department. It was a joint cape-build project between Art and Tailoring where we built six capes from materials we all gathered from home, iteration after iteration of drawings and paintings by many artists in the Art department, and finally another five capes were sewn by Tailoring using various nylons, parachutes, and tents to explore and confirm final motion and materials.

emron grover, TITLETK

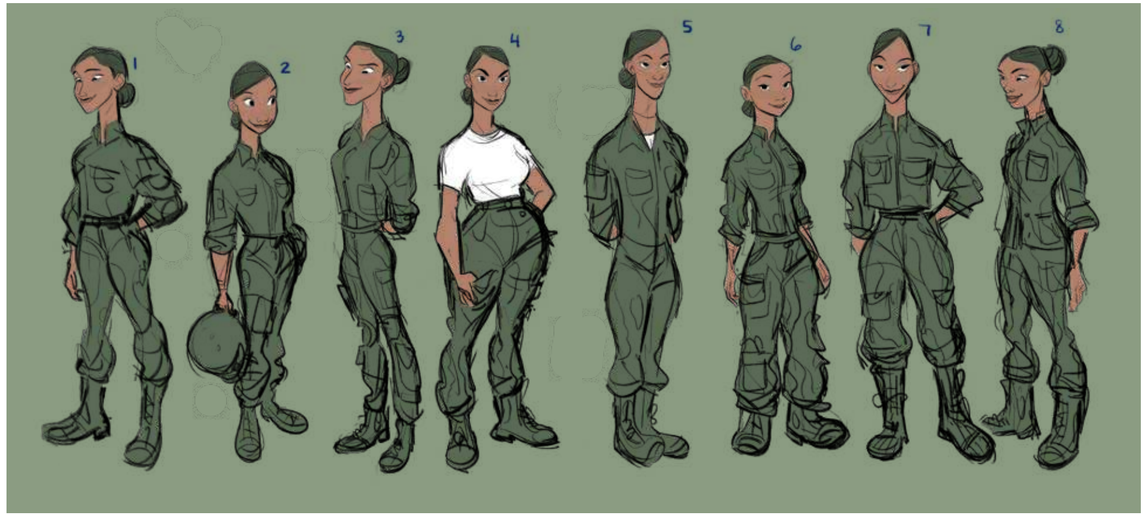
1 Emron Grover, *photography*; **2** Theo Hollingsworth, *photography*; **3** Claudia Chung Santi, *photography*; **4** Harley Jessup, *photography*; **5** Theo Hollingsworth, *photography*; **6** Harley Jessup, *photography*; **7** Theo Hollingsworth, *photography*; **8** Harley Jessup, *photography*; **9** Claudia Chung Santi, *photography*; **10** Theo Hollingsworth, *photography*; **11** Emron Grover, *photography*; **12–13** Harley Jessup, *photography*; **14** Emron Grover, *photography*

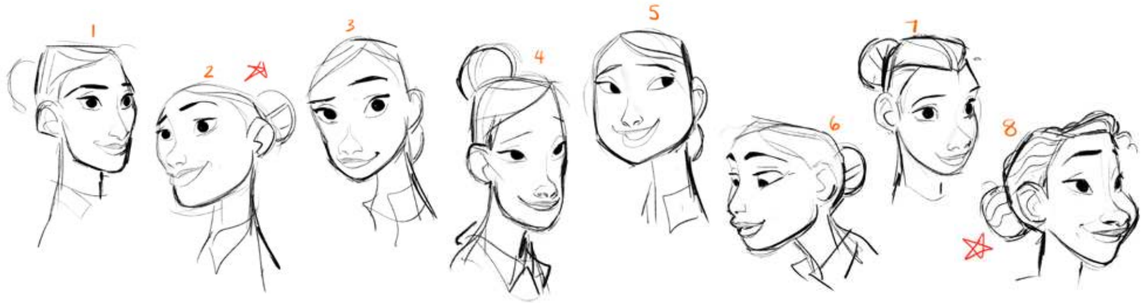
major olga solís

Olga Solís serves as idol, role model, and mom to our hero, Elio. America Ferrera was an early inspiration for Olga, and her voice brings such warmth and humor. We were lucky to meet many military women throughout our development process, and each of them shaped how we think about this character. As a stepmother myself, I see our story through Olga's eyes as she works to find the balance of wanting to protect her son while also letting him grow up and discover the person he wants to be.

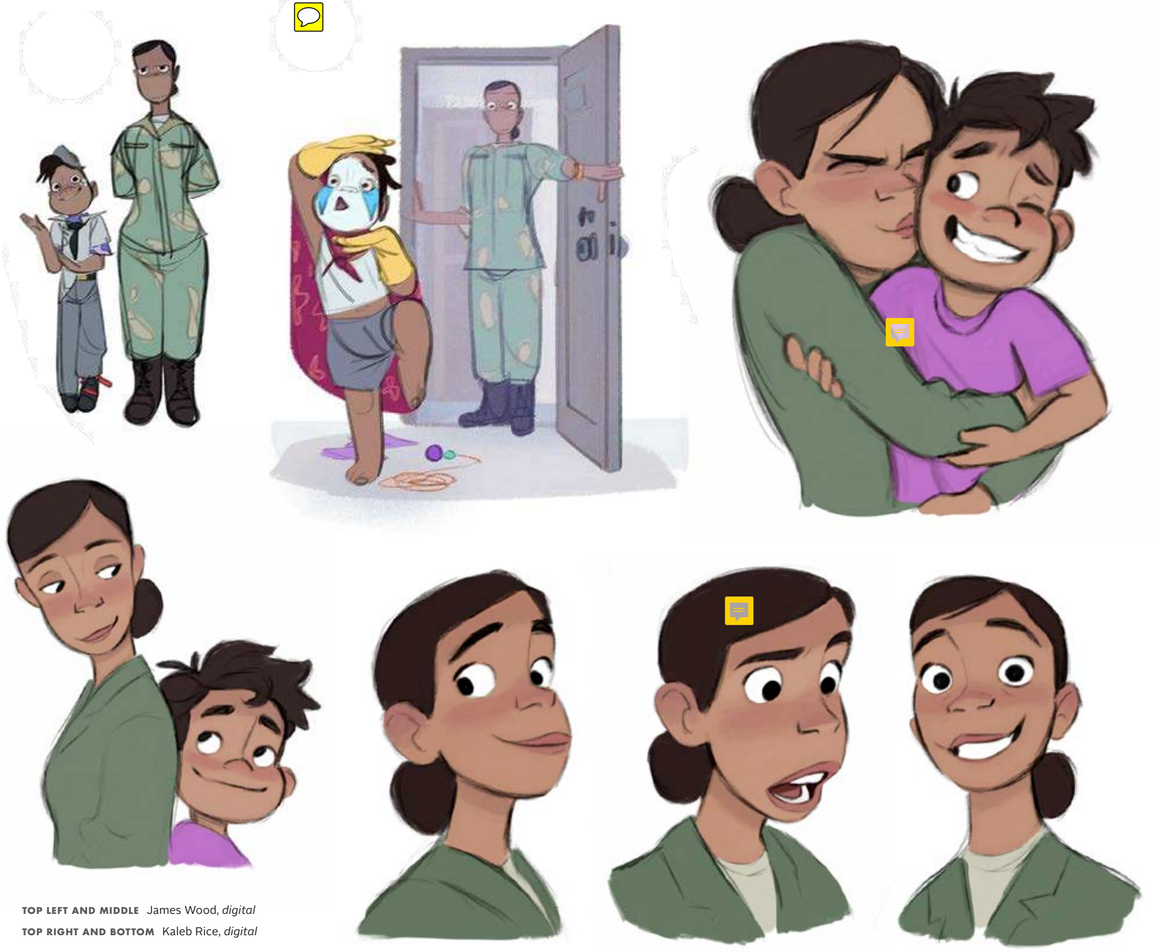
mary alice drumm, PRODUCER

Valerie Kao, *digital*





THIS PAGE
Shreya Devarakonda,
pencil and digital



TOP LEFT AND MIDDLE James Wood, *digital*
TOP RIGHT AND BOTTOM Kaleb Rice, *digital*

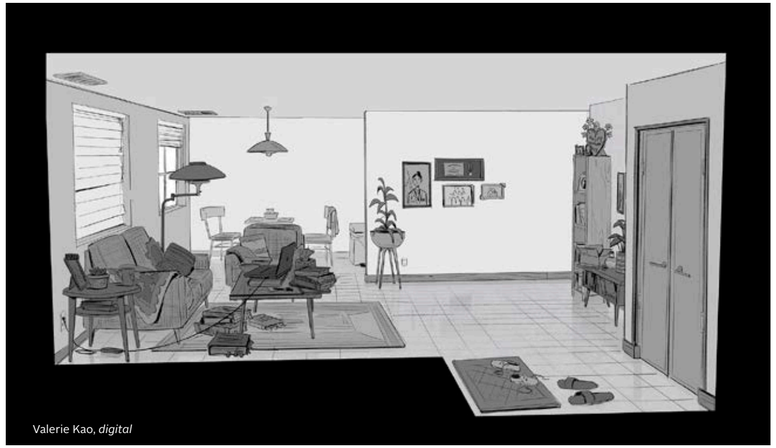
Ernesto Nemesio, *digital*

solís home

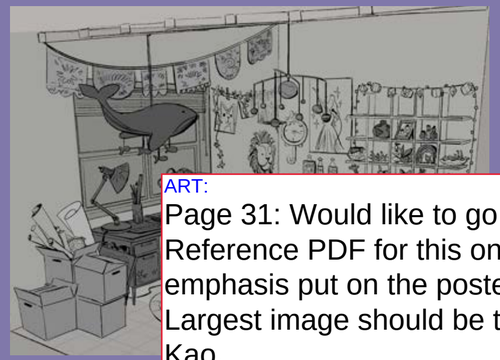
Harley Jessup and Valerie Kao, *digital*

Paula Assadourian (storyboard), *digital*

~~ArtistTK, mediumTK~~



Valerie Kao, *digital*



Valerie Kao, *digital*

Tony Rosenast (storyboard), *digital*

ART:
Page 31: Would like to go back to Reference PDF for this one. Too much emphasis put on the poster / shelves. Largest image should be the grey Valerie Kao.

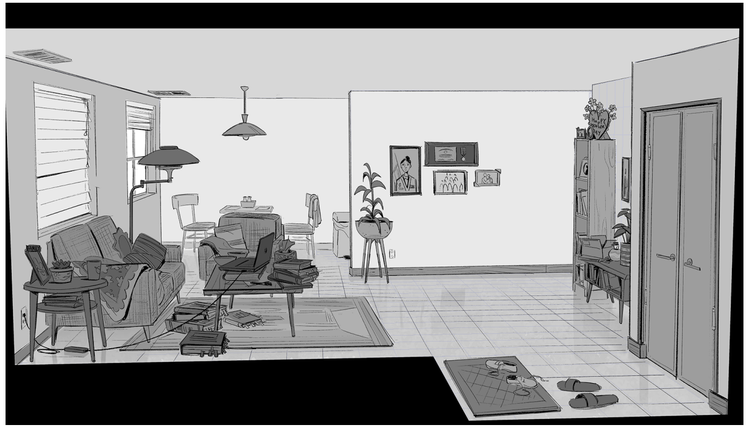
We imagined Elio and Olga as a family that moved a lot. A common experience of military kids is that, when ask where they come from, they find it hard to answer. The transient nature of reassignments might mean that they've lived in ten different places over ten years. Olga and Elio have just moved to the Montez base, and they're pretty used to the process—unpacking items of sentimental value, some key family heirlooms, familiar paintings to make each new house have some sense of continuity. But stuff like bikes, cars, and furniture would change with each move, probably things they picked up second-hand from a family that was just leaving.

adrian molina, DIRECTOR

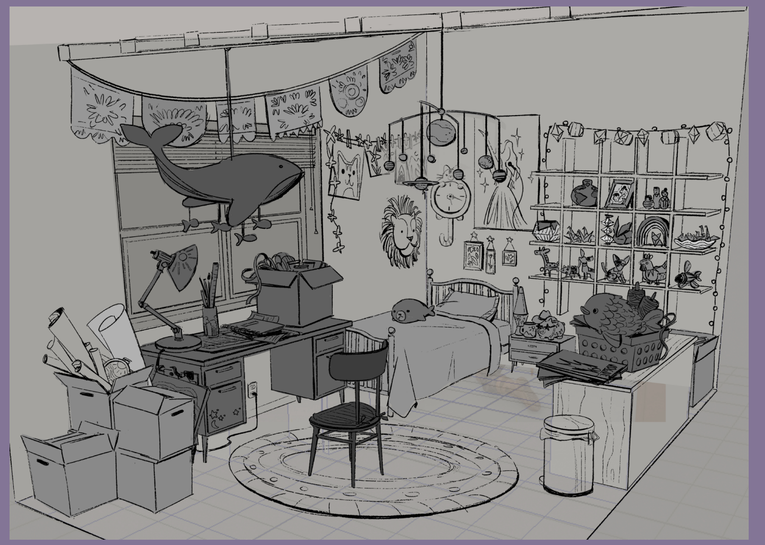
RIGHT
Allison Leaf, *mediumTK*

Paul Conrad, *digital*

solís house



VALERIE KAO, DIGITAL



ALLISON LEAF, SET DRESSING

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ADRIAN MOLINA, DIRECTOR

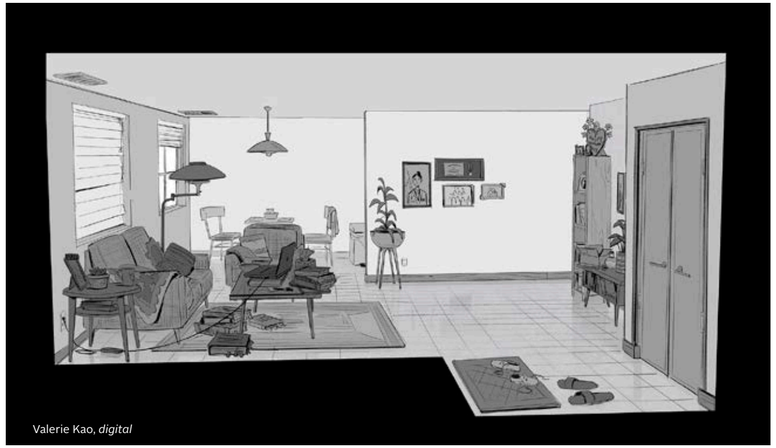
paul conrad, digital

solís home

Harley Jessup and Valerie Kao, *digital*

Paula Assadourian (storyboard), *digital*

ArtistTK, *mediumTK*



Valerie Kao, *digital*

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ADRIAN MOLINA, DIRECTOR

THIS PAGE Ernesto Nemesio, *digital*

kid on the pamphlet

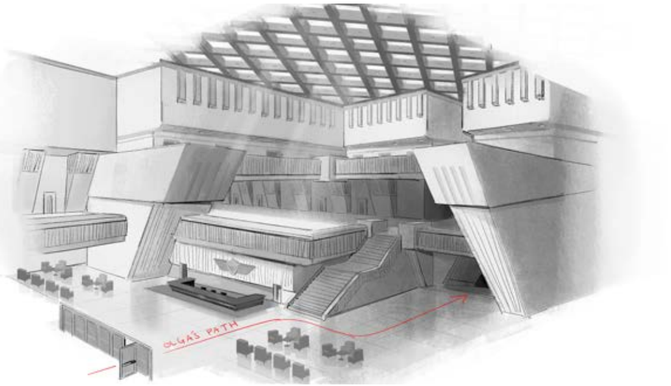
Michael Daley and Brandon Moon (storyboard), *digital*

Michael Daley created this sequence and then I was asked to board a new moment within it. So I got to dig into some of the characters' behavior and emotions. Often we try to speak to the audience through a character's dialogue, which sometimes feels too direct in a way. You might be able to communicate just as much by showing the way people look at each other. Elio sees that his mom is enraptured by what's out there in space and that inspires him. **BRANDON MOON, TITLETK**

Kristian Norelius, *digital*

montez air force base

Jeff Call (storyboard), *digital*

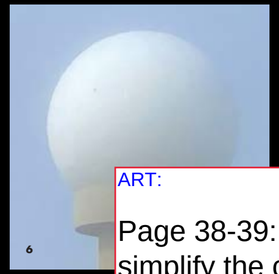


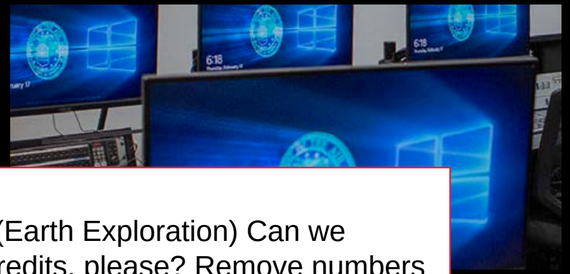
Valerie Kao, *digital*

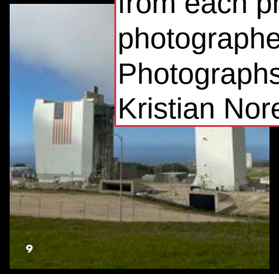
Kyle Jones, *digital*

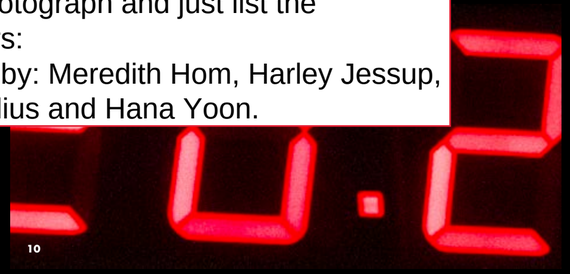
Valerie Kao, *digital*

LEGAL FEEDBACK: images still pending



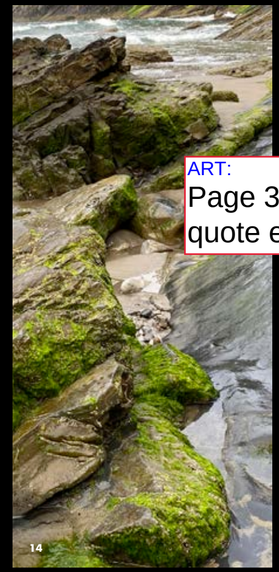






ART:

Page 38-39: (Earth Exploration) Can we simplify the credits, please? Remove numbers from each photograph and just list the photographers:
Photographs by: Meredith Hom, Harley Jessup, Kristian Norelius and Hana Yoon.



ART:
Page 39: Harley quote edits IP

earth exploration

w Montez Air Force
ral environment for
bed the base as a flat
n austere setting and the opposite of the colorful wonders we see in the Communiverse. We studied several California military bases, recording the look of the runways and hangars ~~at Vandenberg, Beale, and Travis Air Force Bases. The mission control rooms at Vandenberg inspired the design of Olga's workspace.~~

~~The setting of Elio's home is a study in military uniformity.~~ We created an authoritarian environment with the Brutalist style architecture of base headquarters, the camo-patterned uniforms, and the regimented housing ~~where every home is blandly identical~~—making Elio a colorful misfit.

The Camp Carver setting is the one earthly location where we embraced the beauty of the Northern California coast. ~~The untamed wilderness of the rainforest and rocky beach is the perfect setting for the abduction sequence. The water's edge is where Elio gathers trash to transform into fashion, and on several beach clean-up expeditions, the Elio crew gathered trash which we used as direct inspiration for Elio's fashion design.~~

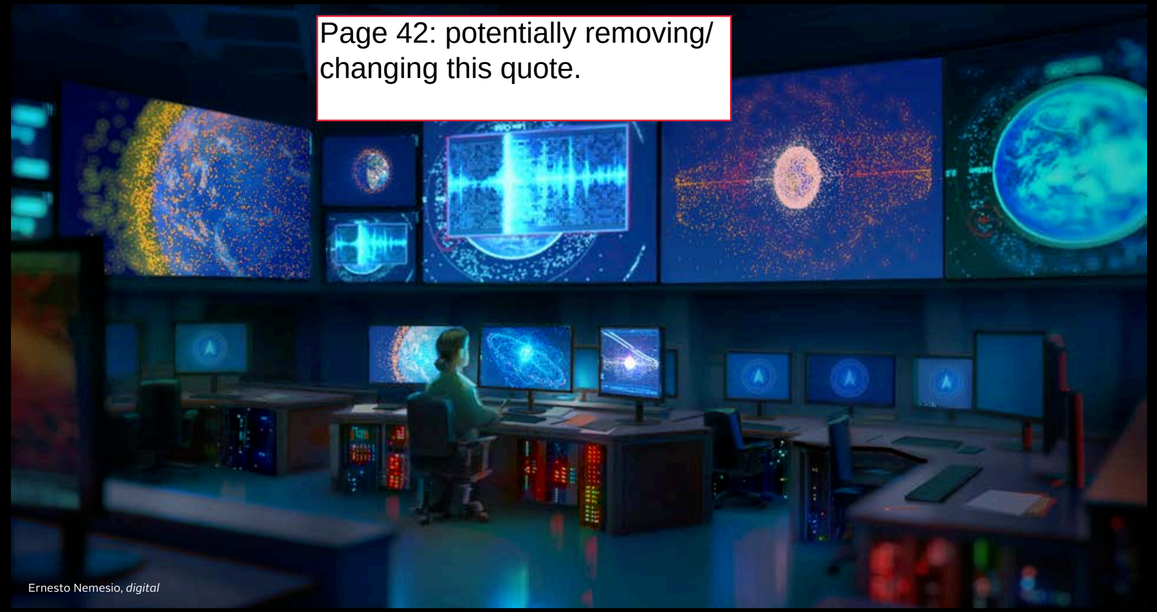
harley jessup,
PRODUCTION DESIGNER

1 Harley Jessup, *photography*; **2** ArtistTK, *photography*; **3–4** Harley Jessup, *photography*; **5** ArtistTK, *photography*; **6** ArtistTK, *photography*; **7** ArtistTK, *photography*; **8** ArtistTK, *photography*; **9** ArtistTK, *photography*; **10** ArtistTK, *photography*; **11** ArtistTK, *photography*; **12** ArtistTK, *photography*; **13–14** Harley Jessup, *photography*; **15** ArtistTK, *photography*; **16** ArtistTK, *photography*

Ernesto Nemesio, *digital*

project ghost tone

Page 42: potentially removing/ changing this quote.



Ernesto Nemesio, *digital*

Kyle Jones, *digital*

A cosmic perspective—gained here unexpectedly—may well be necessary for the long-term future of life on Earth.

dr. jill tarter,
EXTENDED TITLETK

Ernesto Nemesio, *digital*

olga cracks the code

James Robertson (storyboard), *digital*

The challenge was juggling two really critical story concerns while giving both sequences their own space to be felt. Everything about Olga's discovery and elation needs to be felt before Elio calls, so that the tragedy of their disconnection can be understood. Her discovery is at conflict with Elio's need in that one moment, and it was important to feel both threads to really get the tragedy of that one missed connection between them, which sets Elio on his course, plot wise and emotionally. **JAMES ROBERTSON, TITLETK**

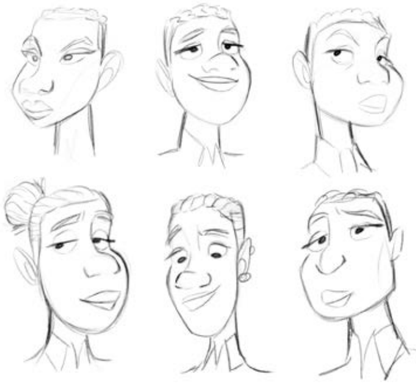
Ernesto Nemesio, *digital*

colonel janine markwell

ABOVE AND LEFT
Josiah Davis, *pencil and digital*

RIGHT
Greg Dykstra, *clay*;
ArtistTK, *photography*

BELOW
Kaleb Rice, *digital*



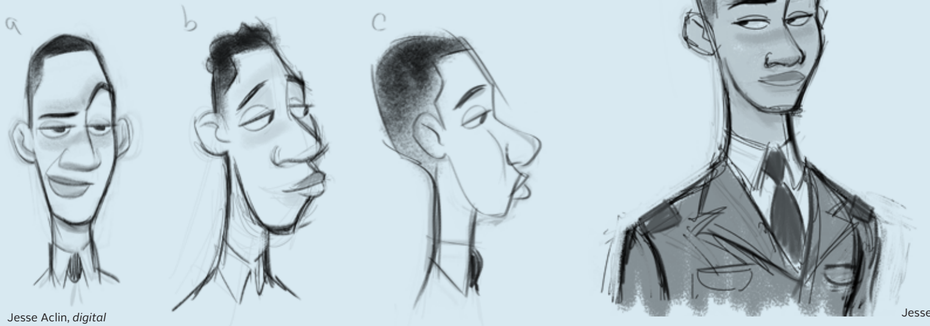
One of the challenges we faced with Colonel Markwell's design was how to retain the strong plane changes we made to her face to represent her confidence and stature while still presenting her as a likable and appealing character who isn't imposing. Many of the characteristics we were attempting to convey through her design we knew would come through acting choices. However, every decision we made to her design—choosing to give her broad shoulders, high cheekbones, and well-groomed hair—needed to reflect her personality and the role she holds as a high-ranking officer.

omar sancristobal, TITLETK

ABOVE
Maria Lee, *digital*

LEFT
Kaleb Rice, *digital*

bryce markwell



Jesse Aclin, *digital*

Jesse Aclin, *digital*

Josiah Davis,
pencil and digital

James Woods, *digital*

Bryce is Elio's polar opposite, so we needed to reflect that in the design while still keeping them in the same world. We wanted to push him to be more rectilinear in comparison to Elio.

kaleb rice, TITLETK

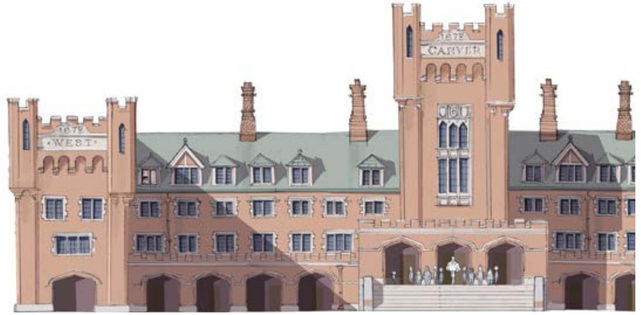
ABOVE AND RIGHT
Kaleb Rice, *digital*

Kaleb Rice (sculpt), *digital*

Maria Lee, *digital*

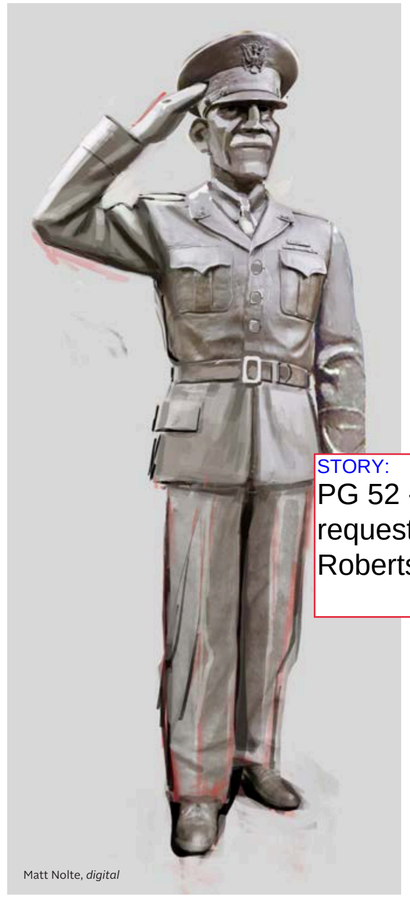
carver academy

As the story evolved, the location and style of Carver Academy changed. Our first concept, set in Virginia, looks like a brick citadel built at the turn of the last century. The second was located on an island, using a low-slung, mid-century design like the schools we saw on Guam and Hawaii. The Carver Academy seen in the film is located on the Northern California coast. It's inspired by the World War Two-era buildings at Fort Baker near San Francisco. The strictly ordered look of all three versions is an intentional contrast to Elio's free spirit.

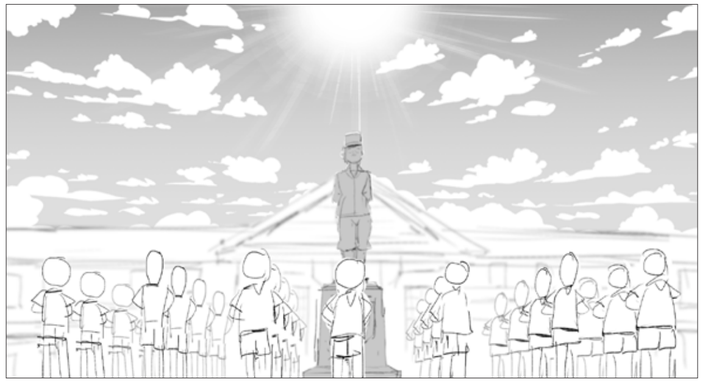


harley jessup, PRODUCTION DESIGNER

THIS PAGE Harley Jessup, *digital*

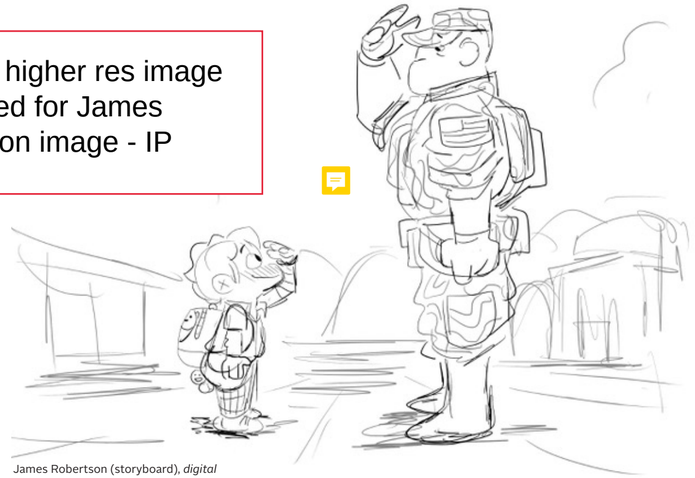


Matt Nolte, *digital*



Dean Kelly (storyboard), *digital*

STORY:
PG 52 - higher res image requested for James Robertson image - IP



James Robertson (storyboard), *digital*

Yingzong Xin, *digital*

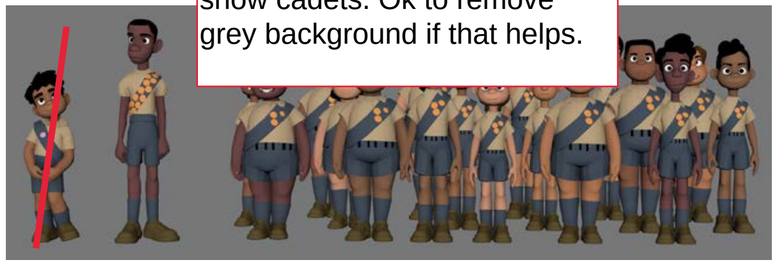
ART:
Page 53: bottom image: crop out figure on the left (elio) - only show cadets. Ok to remove grey background if that helps.

When making our group of cadets, our team's goal was to create an appealing and diverse group of kids, all while balancing our simplified style. Though we wanted them to be unique in their own way, it was also important for Elio to stand out among them.

daniela dwek, TITLETK

MIDDLE
Matt Nolte (painting), *digital*

BOTTOM
ArtistTK, *mediumTK*



Kyle Jones, *digital*

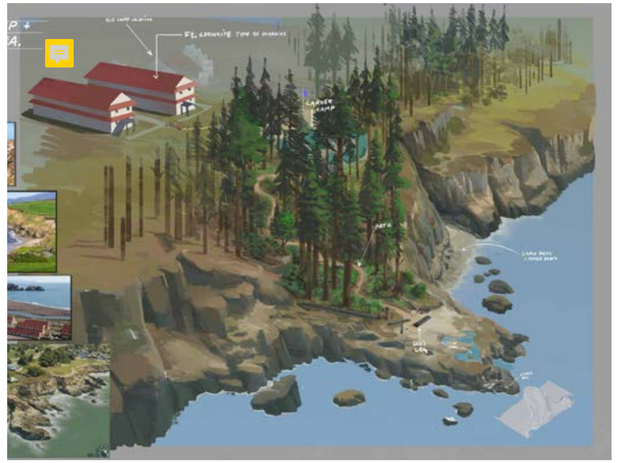
Kyle Jones, *digital*

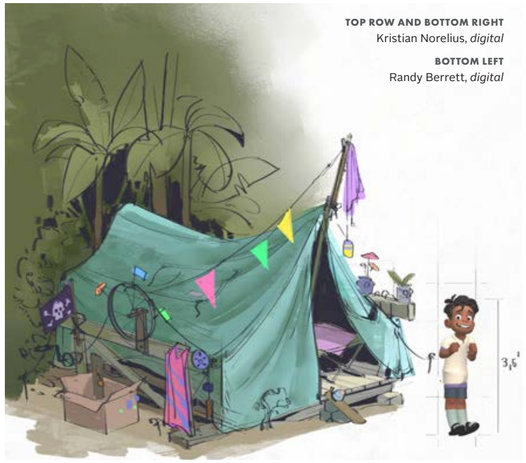
Kristian Norelius, *digital*

We wanted the Carver Academy logo to be imposing and convey the sense of structure. We found the tri-banners motif to be a strong symbol that felt a bit like teeth ready to chew Elio up. For the camping week patches, I got to mine my childhood memories of Boy Scout camping trips, jamborees, and merit badge universities.

kyle jones, TITLETK

RIGHT
Kyle Jones (graphics), Svetla Gressak (render shading), Robbin Huntingdale (render grooming), Robert Kosai (render tailoring), Mara MacMahon and Anthony Muscarella (render modeling and rigging), Cheyenne Chapel and Ben VanZastrow (background dressing), Rich Snyder (background shading), Jane Wang (background modeling), *digital*





TOP ROW AND BOTTOM RIGHT
Kristian Norelius, *digital*

BOTTOM LEFT
Randy Berrett, *digital*

failure montage

Rejean Bourdages and Derek Thompson (storyboard), *digital*

In this scene the mood and atmosphere would play a key role in the storyboards. Lighting and mystery were important to feel Elio's anxiety. The mood needed to convey the feeling of a kid being bullied to the point of being so scared that he would run away. It was really fun to board! **REJEAN BOURDAGES, TITLETK**

Ralph Eggleston, *digital*

Ernesto Nemesio, *digital*

We wanted Elio to feel isolated and trapped. By keeping the figures in the background soft, we made it feel more ominous. The strong diagonal of the tree log through the frame created a visual sense of no way out.

derek williams, TITLETK

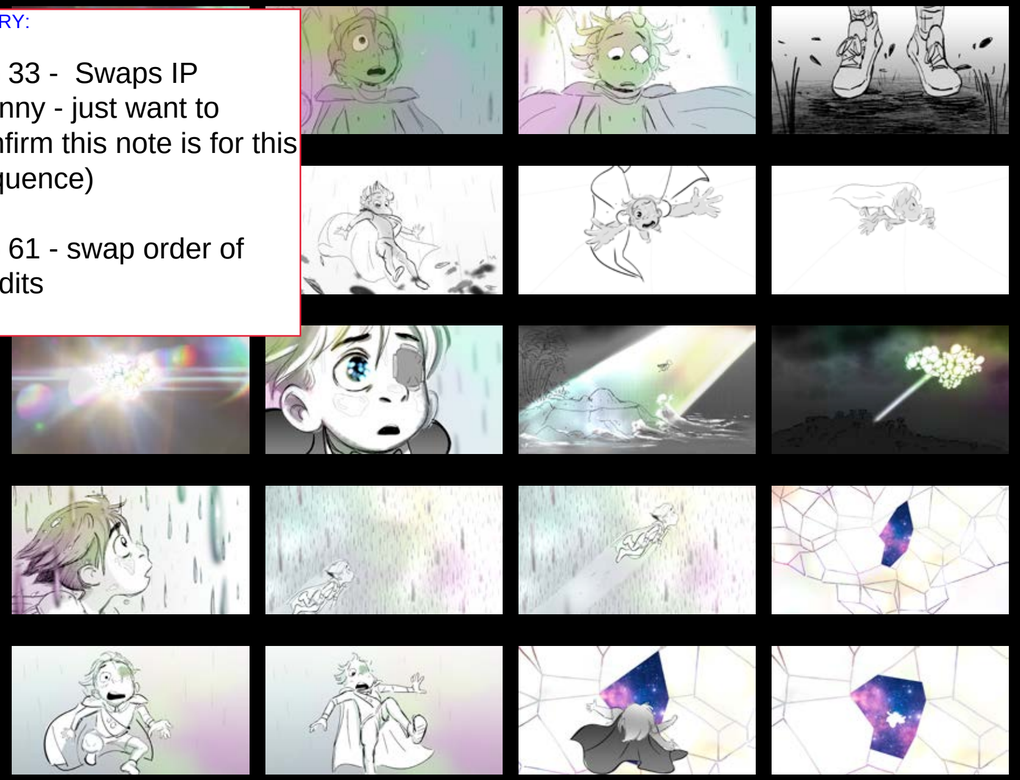
Ana Ramirez, *digital*

Ernesto Nemesio, *digital*

STORY:

PG 33 - Swaps IP (Jenny - just want to confirm this note is for this sequence)

PG 61 - swap order of credits

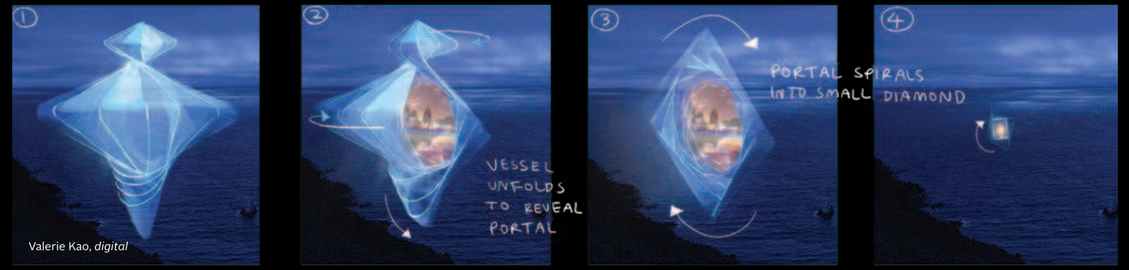


abduction

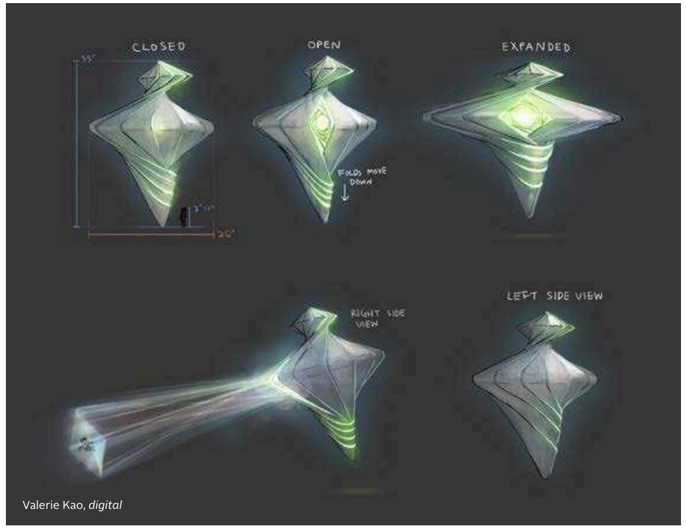
James Robertson and Mitra Shahidi (storyboard), *digital*

It was extremely exciting to explore the abduction scene, as it serves as a transition from a very rigid and stiff world to an organic and fantastical one. I combined a classic alien abduction sequence with elements that I thought were specific to Elio's character and how he sees the world, with raindrops, rainbows and, overall, a magical atmosphere as opposed to a science fiction one. James Robertson came on and created the beautiful wave moment that pulled the whole scene together. **MITRA SHAHIDI, TITLETK**

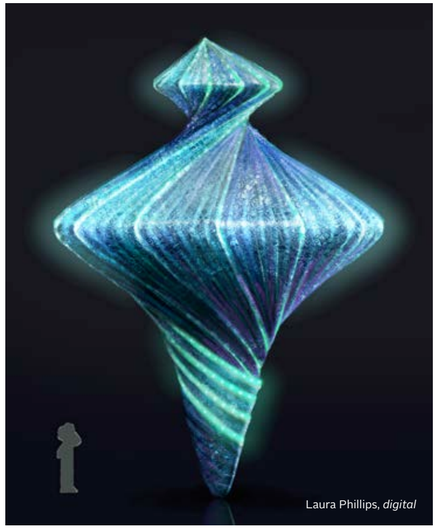
ArtistTK, *mediumTK*



Valerie Kao, *digital*



Valerie Kao, *digital*

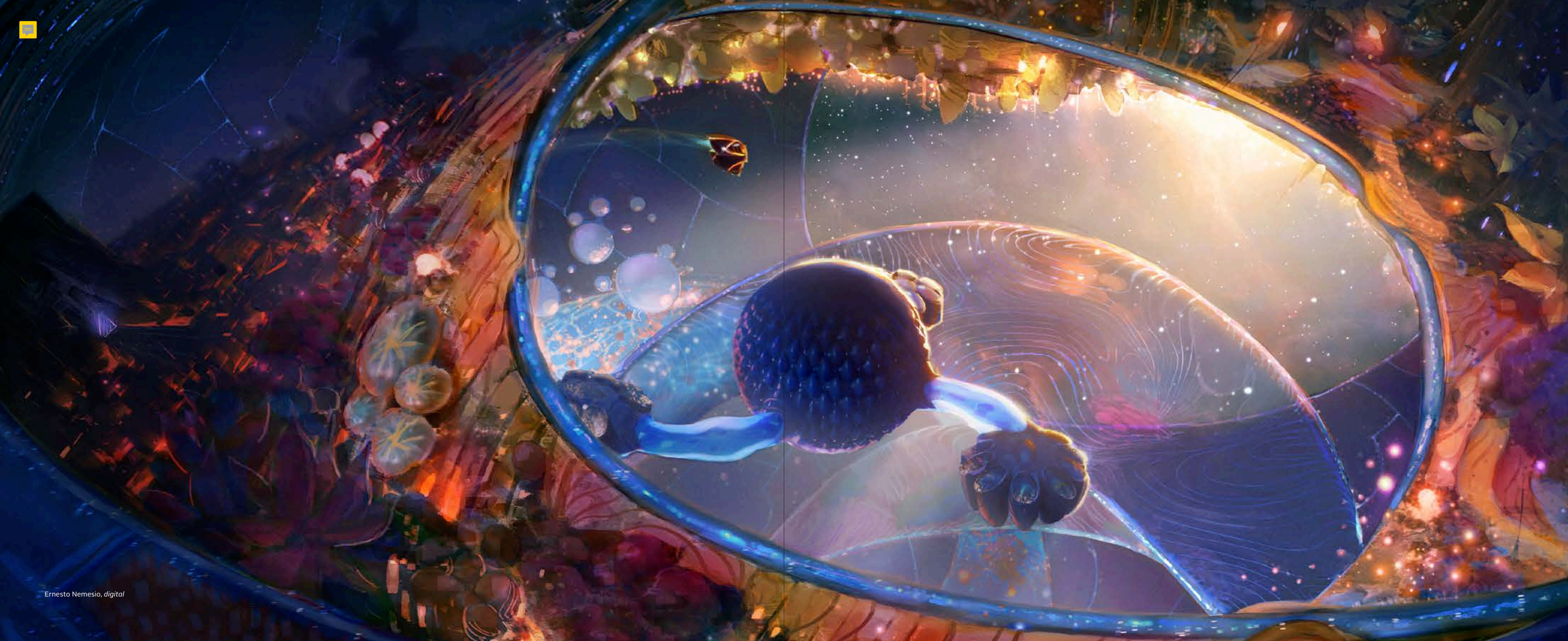


Laura Phillips, *digital*

In the world of *Elio*, space travel is as if the universe is folding around you like a piece of paper. To play on this idea, we thought of origami space vessels that could fold into the universe as they traveled.

valerie kao,
TITLETK

RIGHT
Bryn Imagire, *paper*;
ArtistTK, *photography*



Ernesto Nemesio, *digital*

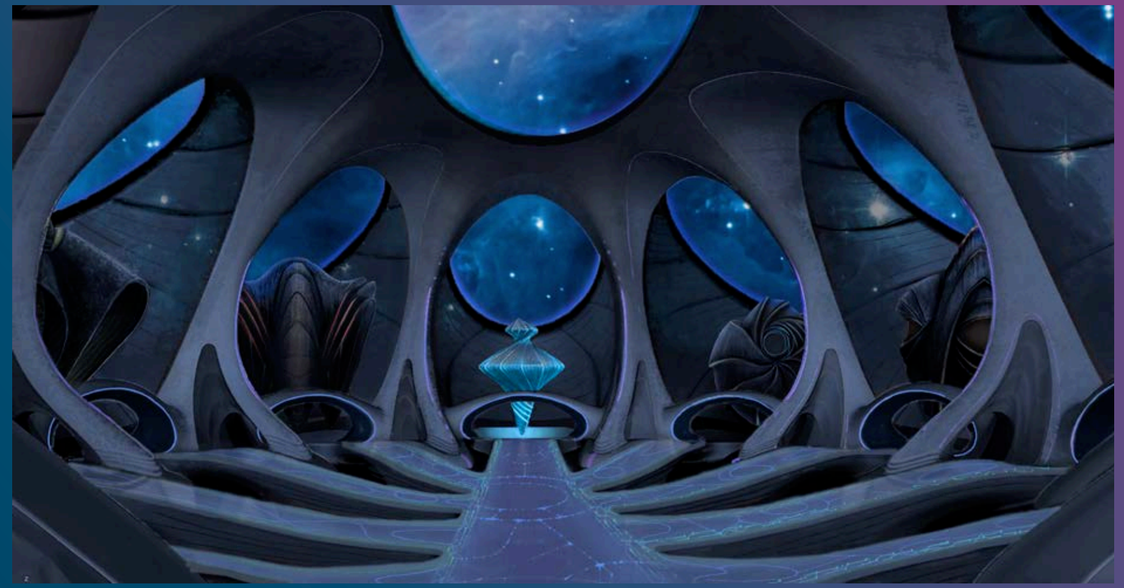
the communiverse

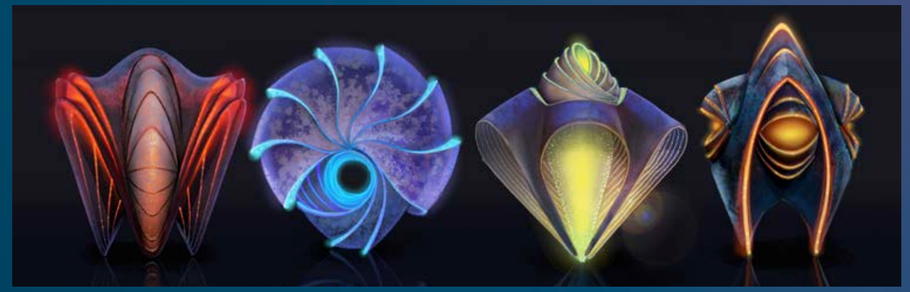
LEFT
Harley Jessup, *pencil and digital*

TOP RIGHT
Joshua West (sculpt), *digital*

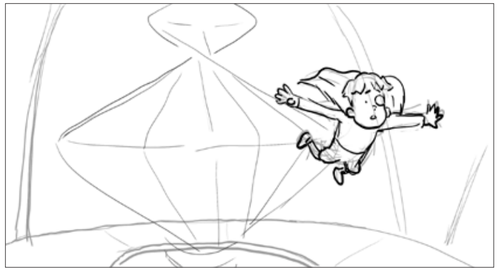
BOTTOM RIGHT
Valerie Kao, *digital*

Valerie Kao and Kristian Norelius, *digital*

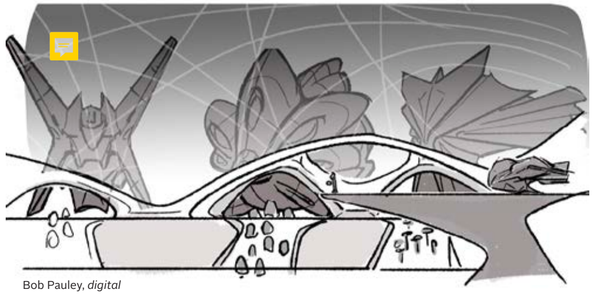




THIS PAGE
Laura Phillips, *digital*



James Baker (storyboard), *digital*



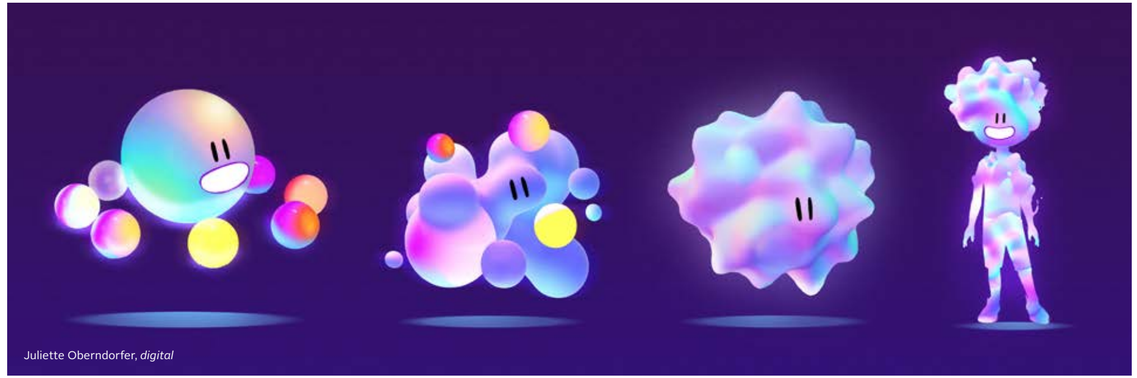
Bob Pauley, *digital*

Valerie Kao (translator disc), Gus Dizon (render shading), Daniela Dwek (render modeling and rigging), Juan Carlos Olmos Guerra (render tailoring), Sofya Ogunseitan (render grooming), *digital*

STORY:

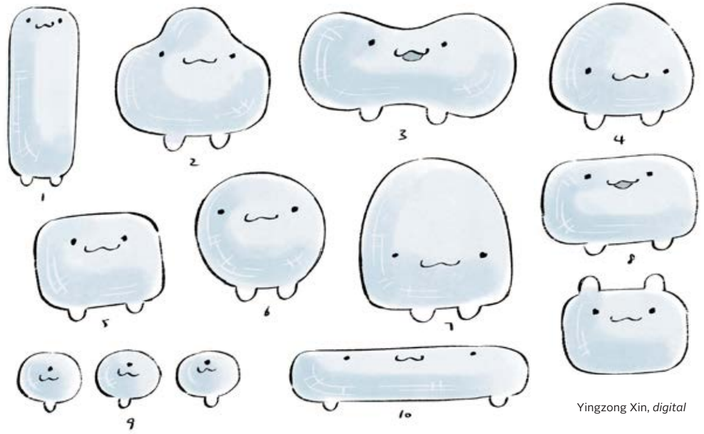
PG 69 - those boards on the bottom are Mitra Shahidi's - should she be credited here? (Jenny - want to make sure this note is in the right place)

ooooo: liquid supercomputer

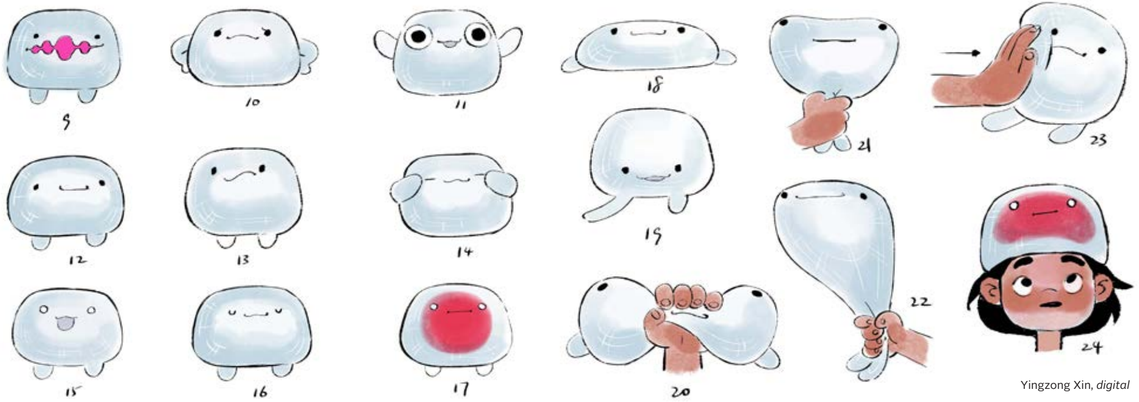


Juliette Oberndorfer, *digital*

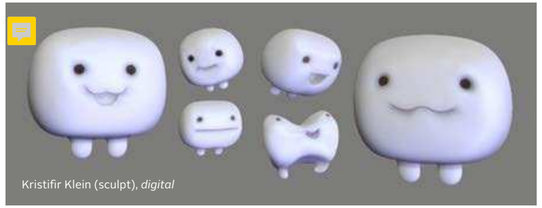
Mitra Shahidi (storyboard), *digital*



Yingzong Xin, *digital*



Yingzong Xin, *digital*



Kristifir Klein (sculpt), *digital*

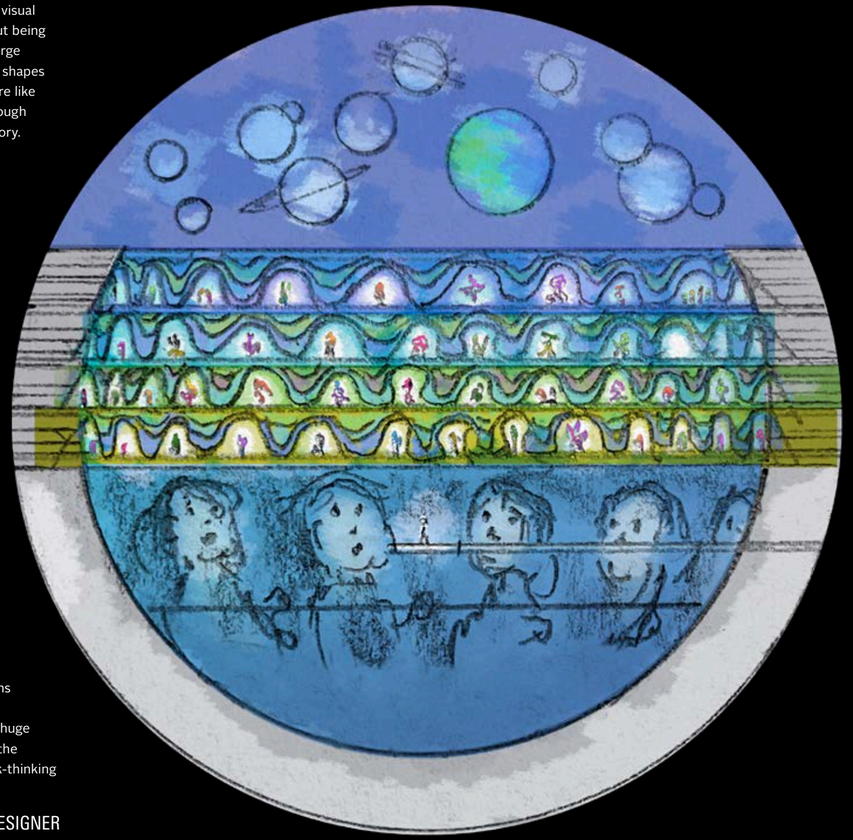
Ooooo is a liquid supercomputer—an adorably intelligent device given to new ambassadors to help introduce them to the wonders of the Communiverse. To accommodate her more fluid and free-flowing behavior and to give animators control over her shaping and movement without the normal constraints of 3D geometry, our amazing team embraced the challenge and came up with a whole new way of character creation. When animators were posing her, what they saw on screen wasn't real, but rather code coming to life. Ooooo is Pixar's first topology-free 3D character.

anna-christine lykkegaard, TITLETK

RIGHT Andrew Butts (tools), Catherine Luo (shading), and Anna-Christine Lykkegaard (modeling and rigging), *digital*

I love this set and it's a great example of visual storytelling. This assembly hall is all about being observed, judged, and scrutinized. The large screens that magnify everything and the shapes on the wall where the ambassadors sit are like large, unblinking eyes that look right through you. It's such a great use of design for story.

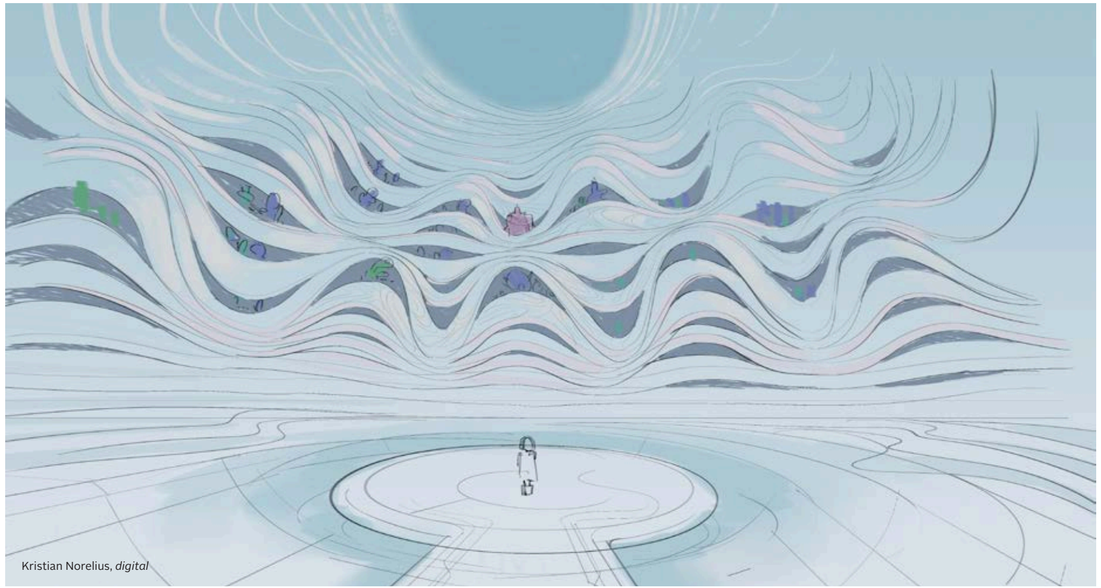
brian larsen, HEAD OF STORY



Adrian likened the Grand Assembly Hall to the United Nations General Assembly. We set this interplanetary tribunal in a sphere with eye-shaped compartments for the ambassadors and their delegations that look down onto a circular platform. The aspiring candidate is surrounded by huge holographic projections that compound the sense of intimidation, making Elio's quick-thinking responses even more remarkable.

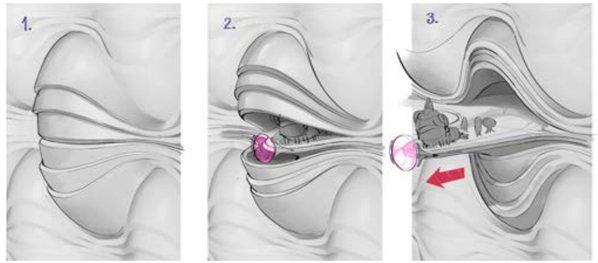
harley jessup, PRODUCTION DESIGNER

Harley Jessup, *digital*



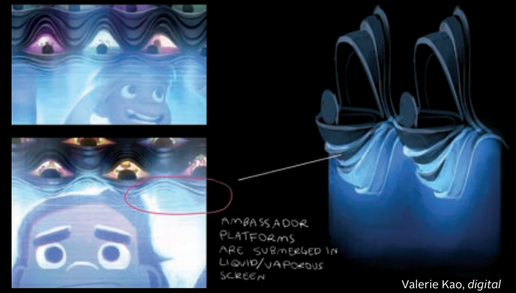
Kristian Norelius, *digital*

Yon Hui Lee (storyboard), *digital*



Kristian Norelius, *digital*

Ernesto Nemesio, *digital*



Valerie Kao, *digital*

Valerie Kao, *digital*

leader of earth

A cape made of trash is not what most kids might think of wearing to school. But Elio is passionate about art, fashion, and making the world a better place with his creations. This is ELIO by Elio—high fashion and higher thinking. Elio's cape is a physical manifestation of his imagination and his hope. Although earthlings might not be prepared for it, when Elio travels to space and claims to be the Leader of Earth, the aliens he meets don't doubt it. Who else would be sporting such a striking piece?

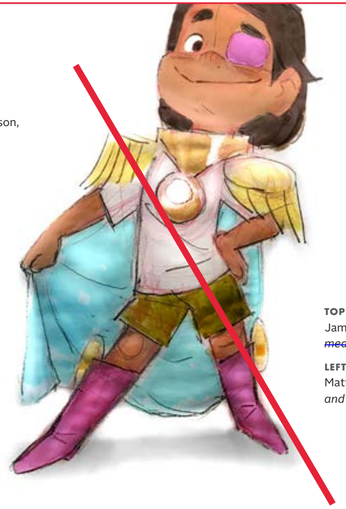
matt nolte, TITLETK

James Woods, *digital*

STORY:
PG 77 - higher res image requested for James Robertson image - IP

ART:
Page 77: Remove Matt Nolte drawing, **Swap IP**

James Roberson, *digital*



TOP ROW AND RIGHT
James Woods, ~~*mediumTK*~~

LEFT
Matt Nolte, *pencil and digital*

leader of earth

A cape made of trash is not what most kids might think of wearing to school. But Elio is passionate about art, fashion, and making the world a better place with his creations. This is ELIO by Elio—high fashion and higher thinking. Elio's cape is a physical manifestation of his imagination and his hope. Although earthlings might not be prepared for it, when Elio travels to space and claims to be the Leader of Earth, the aliens he meets don't doubt it. Who else would be sporting such a striking piece?

matt nolte, TITLETK

James Woods, *digital*

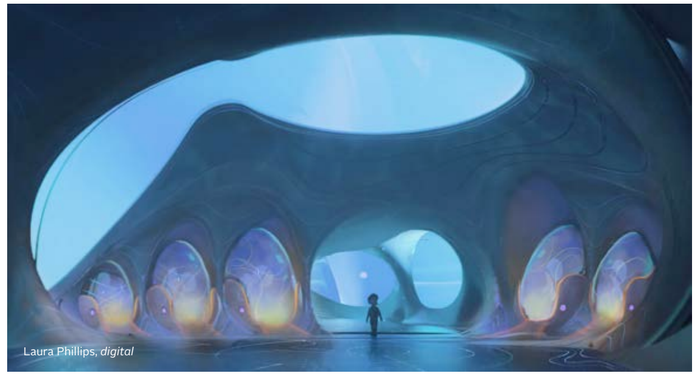
James Robe
digital

ROW AND RIGHT
ıes Woods,
liumTK
.

t Nolte, *pencil*
digital

Valerie Kao, *digital*

mirror mollusk transformation



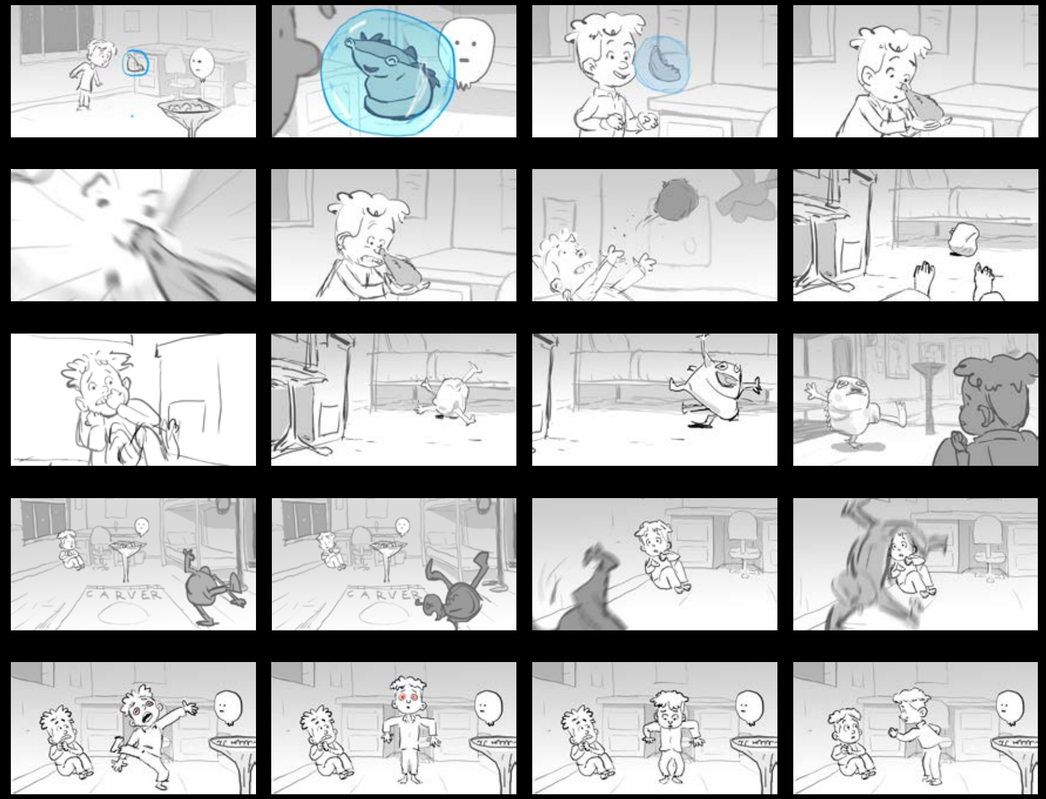
Laura Phillips, *digital*

This little creature is absolutely adorable. In the design process, we drew inspiration from floating marine organisms we thought would be an interesting concept to explore. We imagined it interacting with Elio as a group, creating a beautiful and lively underwater environment. With petal-like tentacles and a flexible body, it has the ability to change shape and transform into "Other Elio." We aimed to capture the playful and dynamic nature of this creature in our design, making it a charming addition to the world of *Elio*.

yingzong xin, TITLETK

TOP RIGHT
Ethan Dean (shading), Yu-Li Liao (rigging), and Kevin Singleton (modeling), *digital*

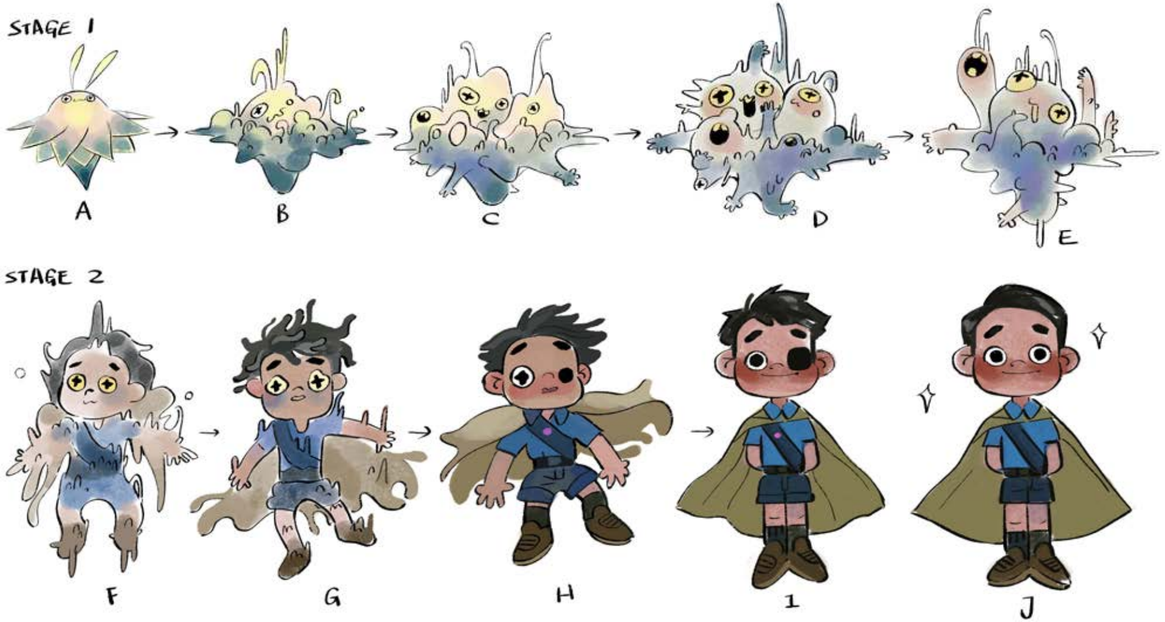
LEFT
Yingzong Xin, *digital*



elio plus

James Baker (storyboard), *digital*

There are many great ideas in *Elio*, but for me the most wonderful is the "Other Elio" concept, where Elio gets to create an alternate, "better" version of himself. Getting to work on the first pass of this character's introduction was super fun. The sequence went through many iterations before being finalized, but all versions preserve the creepy charm of the concept. **JAMES BAKER, TITLETK**



Yingzong Xin, *digital*

Paula Assadourian (storyboard), *digital*

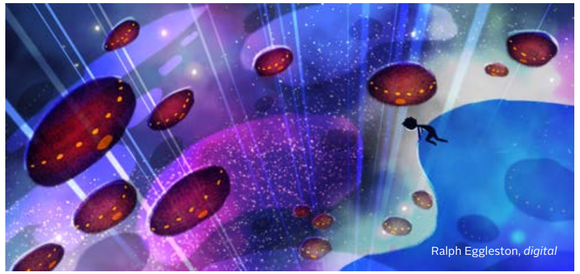
Inspired by the organic shapes and motion of ferrofluids, we developed the transformation to evoke alienness at its core. It took a team of highly collaborative artists across multiple departments to embrace their inner weird and bring such a mesmerizing effect to life.

david quirus, TITLETK

Ernesto Nemesio, *digital*

Valerie Kao, *digital*

Mitra Shahidi (storyboard), *digital*



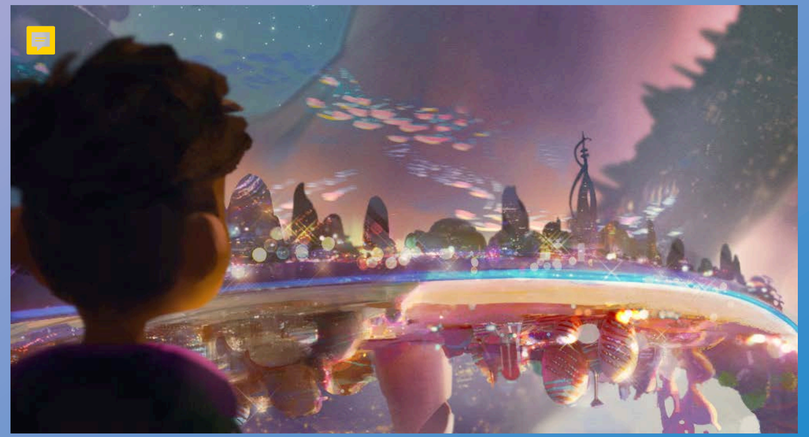
Ralph Eggleston, *digital*

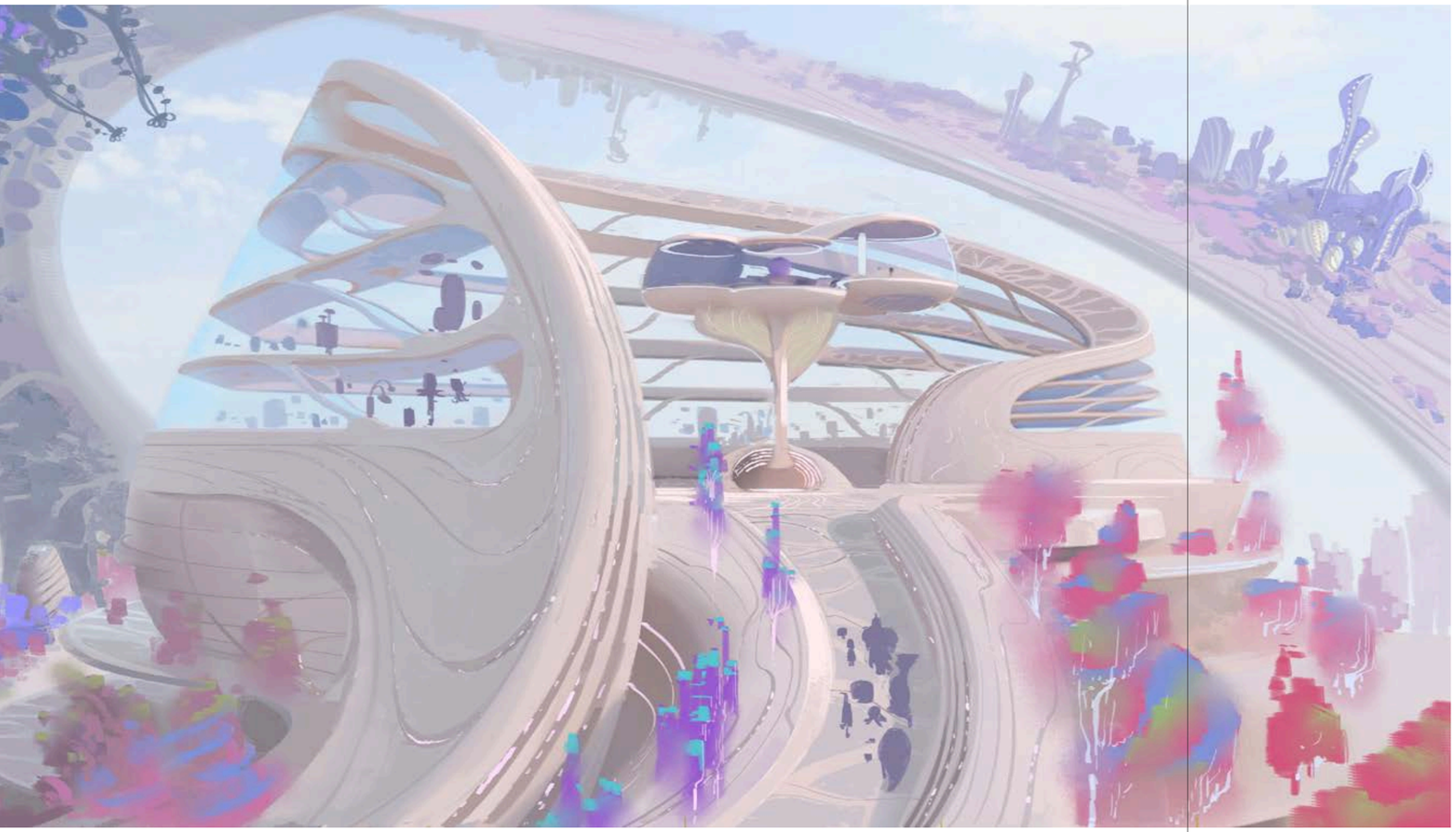
For quick, casual transportation throughout the Communiverse, we thought of bubbles as vehicles due to their fluidity and flexibility. A bubble could grow to any size and simply float to a destination.

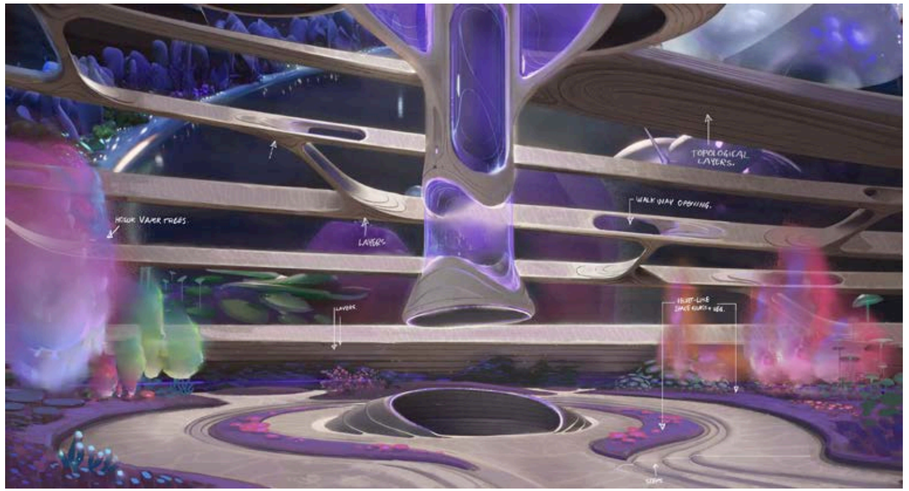
valerie kao, TITLETK

ABOVE
Valerie Kao (bubble), Gus Dizon (render shading), Daniela Dwek (render modeling and rigging), Juan Carlos Olmos Guerra (render tailoring), Sofya Ogunseitan (render grooming), *digital*

RIGHT
Ernesto Nemesio, *digital*



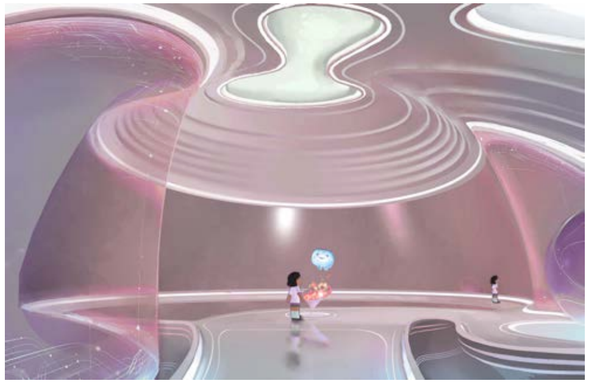




We wanted it to feel like Elio was on display, with no privacy and nowhere to hide, like he was an attraction in a zoo or an art exhibit in a glass showcase. We even surrounded Elio's apartment bubble with a large observation arena with layered walkways so that aliens could observe him from all angles.

kristian norelius, TITLETK

THIS SPREAD
Kristian Norelius, *digital*



ART:

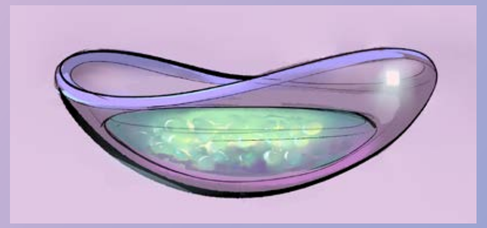
Page 88: Maddy's quote placement question- quote isn't matching artwork

hich has different rules of
n't pass up the opportunity
of having fun with our character performances in that environment. Typically our characters would walk normally on Earth, but in space we could have them walk upside down, playfully adjusting their gravity levels, and even flying through space.

guilherme jacinto, TITLETK

ABOVE
Matt Nolte (beard), Gus Dizon (render shading), Daniela Dwek (render modeling and rigging), Juan Carlos Olmos Guerra (render tailoring), Sofya Ogunseitan (render grooming), *digital*

Rejean Bourdages (storyboard), *digital*



Kristian Norelius (painting), *digital*

Annlyn Huang and Kristian Norelius, *digital*

Annlyn Huang, *digital*

Kristian Norelius, *digital*

Annlyn Huang, *digital*

Rejean Bourdages (storybord), *digital*

Ernesto Nemesio (painting), *digital*

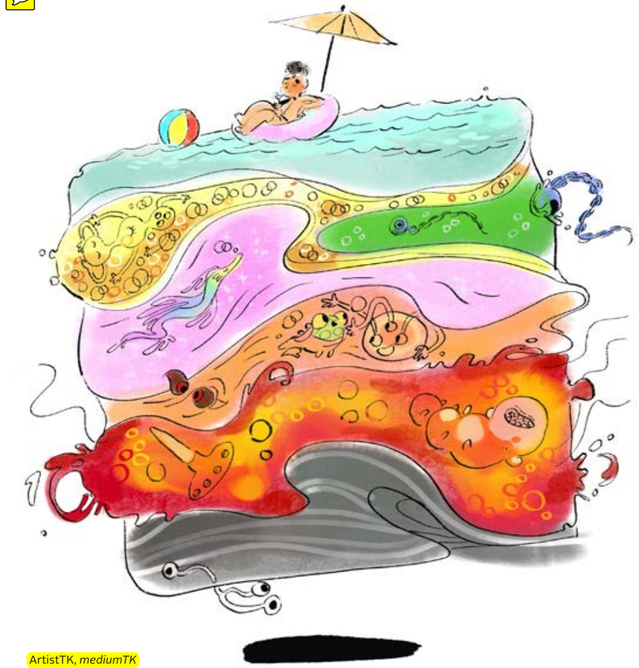
Without the need for standard gravity and orientation, or traditionally plausible earthly construction, we were free to explore and build the Communiverse using organic, hyperbolic, sculpted forms that may have been grown as much as they were constructed. Inspired by the complex layering and mechanics of puzzle balls, the layers of hyperbolic geometry were designed to allow clean movement and rotations within the Communiverse.

josh west, TITLETK

As excited as we were for the Communiverse to be a beautiful yet tactfully disorienting place, we also needed to ground it in intuitive elements for a human audience. The incredible Sets department worked closely with the Art department to fill our twisting, orbiting terrains with architecture and vegetation that balanced alien peculiarity with understandable function—neighborhoods, windows, walkways, streetlights, gardens all sparkling with luminous and kinetic energy.

david luoh, TITLETK

Sandeep Menon (painting), *digital*

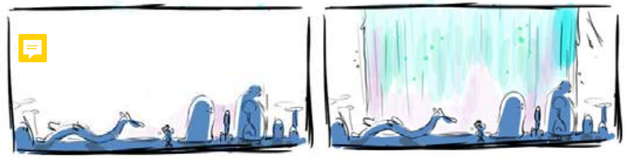


ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

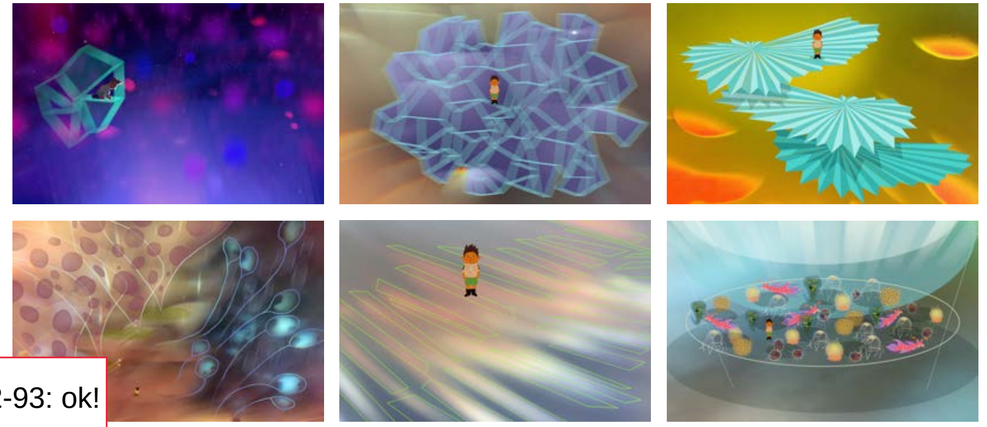
ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

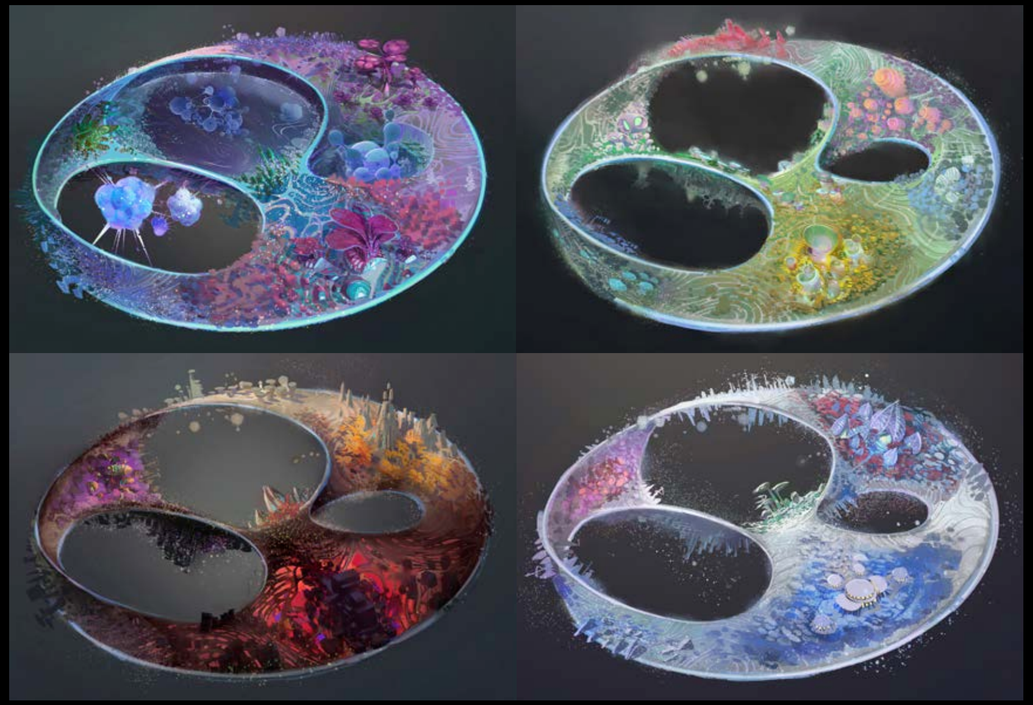


Alexander Pimwong, *digital*

ART:
Page 92-93: ok!



Ralph Eggleston (painting), *digital*



To enhance the idea that the Communiverse is a welcoming and accommodating place for all aliens, we had the four parabolic disks that make up most of the livable space in the Communiverse receive their own biome and climate. The tops of each disk are shown in the images above and the bottoms are shown on the opposite page. Visually, the trick was to get these environments to appear different from one another from afar, each with one primary color, and at the same time up close we wanted to give each one a wide color range to highlight the different communal regions.

kristian norelius, TITLETK

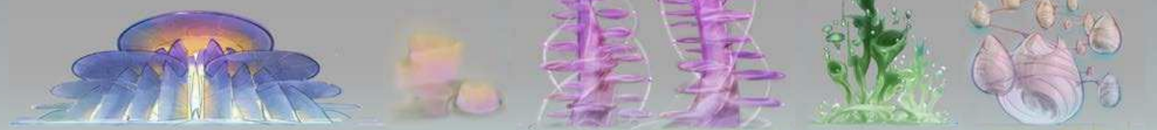
THIS PAGE
Kristian Norelius (painting), *digital*

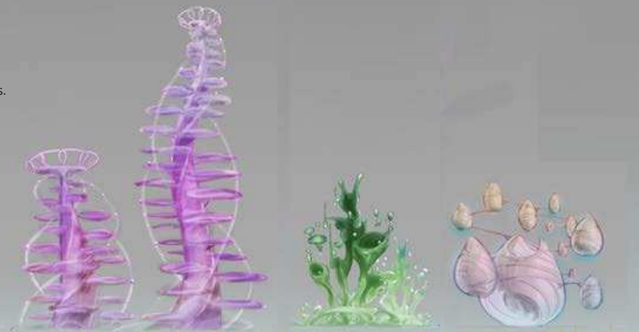
OPPOSITE
Maria Lee, *digital*

By looking at macrophotography of plants and sea creatures, we discovered that there is a wide range of beautiful, vibrant colors with translucent, iridescent, and bioluminescent surfaces among them. Using these elements in shading, we produced an organic and harmonious palette for the Communiverse environments.

maria lee, TITLETK

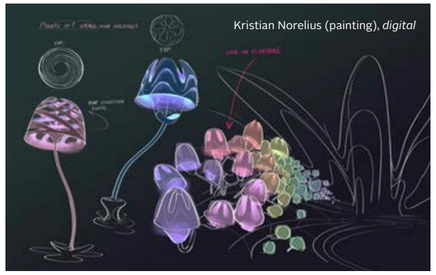
Kristian Norelius (painting), *digital*





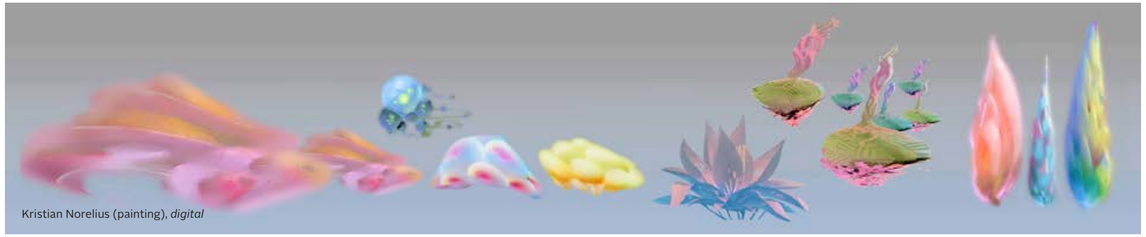
Sandeep Menon, *digital*

Kristian Norelius (painting), *digital*



Asha Farmer (painting), *digital*

Kristian Norelius (painting), *digital*



Kristian Norelius (painting), *digital*

Instead of leaning too heavily on the obvious fear one might have of being abducted by aliens, we wanted to capture Elio's feelings of wonder, awe, and the promise of adventure ahead. We used colors from across the spectrum to contrast with the more limited palette of the natural Earth environment.

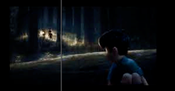
jordan rempel, TITLETK

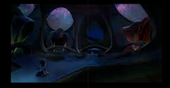
Ernesto Nemesio (painting), *digital*

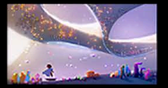
color script

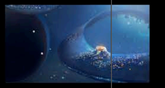
To chart Elio's intergalactic journey to self-discovery, we outlined two distinctive color spaces for his emotional trajectory—one filled with muted, natural, desaturated colors for Earth and the other filled with vibrant, dreamy, soft diaphanous colors for the Communiverse.

ernesto nemesio, TITLETK





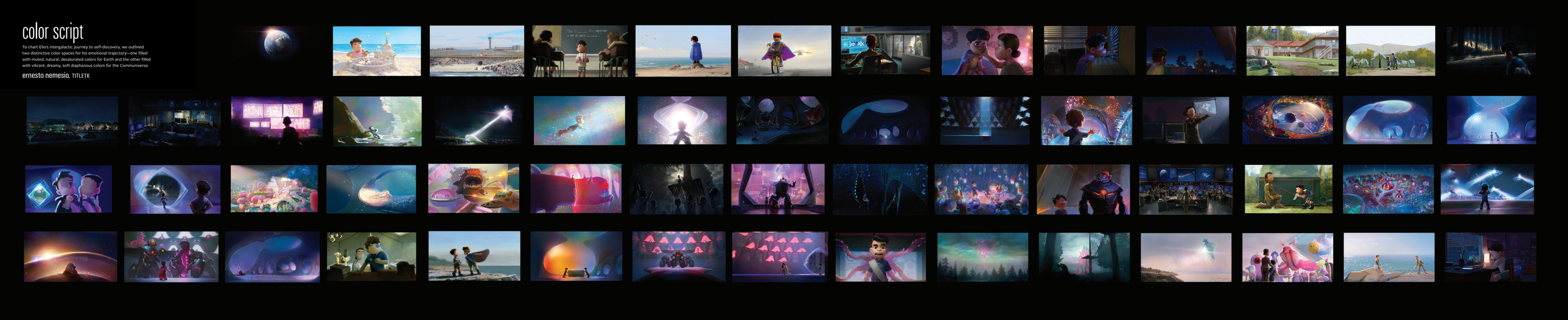




color script

To chart Elio's intergalactic journey to self-discovery, we outlined two distinctive color spaces for his emotional trajectory—one filled with muted, natural, desaturated colors for Earth and the other filled with vibrant, dreamy, soft diaphanous colors for the Communiverse.

ernesto nemesio, TITLETK



space discovery

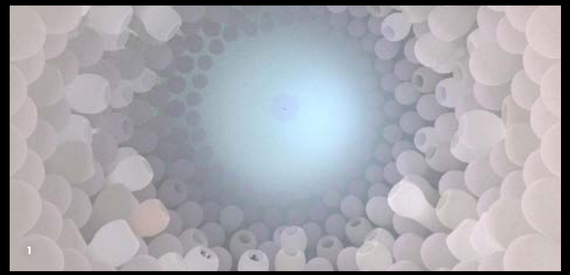
When I first heard the pitch for *Elio*, Adian talked about creating a space we've never seen before. At the same time, what technical artists were creating seemed almost limitless. They could manipulate objects, light, and motion in mind-blowing ways that could never exist on Earth and would be difficult to capture in traditional art methods.

In partnership with the Art team, we hosted open forums for the crew to bring anything to share—references, technical experiments, and art explorations. It was a wide spectrum of crazy thoughts and innovations every time.

We blended math, science, engineering, and art until there was no boundary, allowing us to visualize things that even our imaginations couldn't comprehend. Those experiments would inspire art and design which, in turn, would inspire more experiments. We cycled this way for over a year, eventually uncovering the blueprint for what would be the Communiverse.

claudia sung sanii, TITLETK

1 ArtistTK, *digital*; **2** Harley Jessup, *digital*; **3** ArtistTK, *digital*; **4** ArtistTK, *digital*; **5** ArtistTK, *digital*; **6** ArtistTK, *paper*; ArtistTK, *photography*; **7** ArtistTK, *digital*; **8** ArtistTK, *digital*; **9** ArtistTK, *digital*; **10**ArtistTK, *digital*; **11** ArtistTK, *digital*; **12** Harley Jessup, *digital*; **13** Harley Jessup, *photography*; **14** ArtistTK, *digital*; **15** Harley Jessup, *photography*; **16** ArtistTK, *digital*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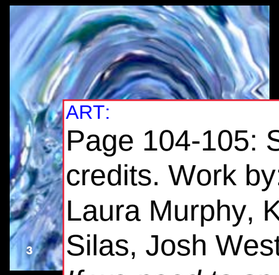
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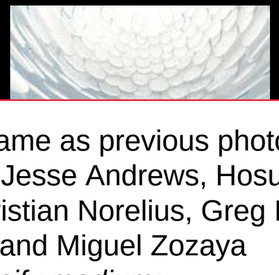
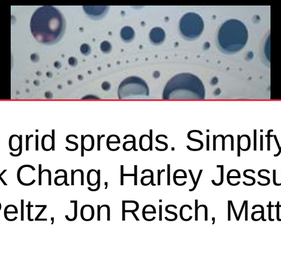
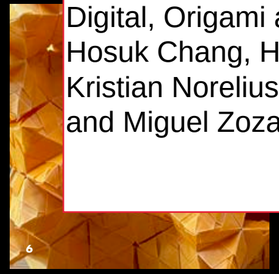




ART:
Page 104-105: Same as previous photo grid spreads. Simplify credits. Work by: Jesse Andrews, Hosuk Chang, Harley Jessup, Laura Murphy, Kristian Norelius, Greg Peltz, Jon Reisch, Matt Silas, Josh West and Miguel Zozaya
If we need to specify medium:
Digital, Origami and Photographs by: Jesse Andrews (origami), Hosuk Chang, Harley Jessup (photographs), Laura Murphy, Kristian Norelius, Greg Peltz, Jon Reisch, Matt Silas, Josh West and Miguel Zozaya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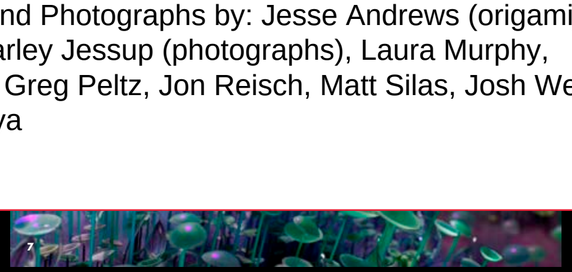
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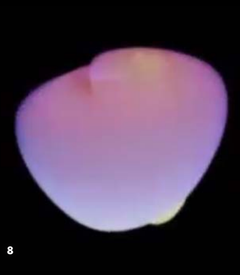
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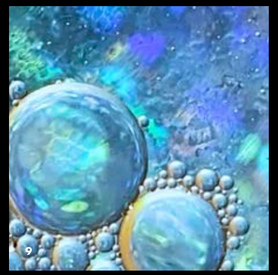
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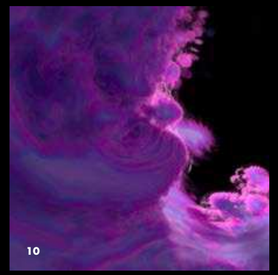
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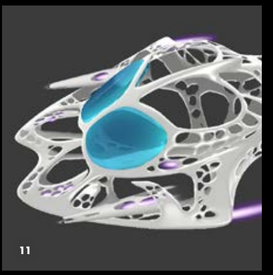
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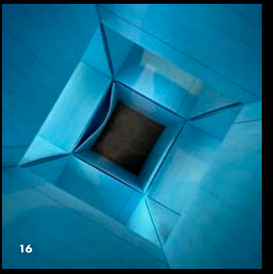
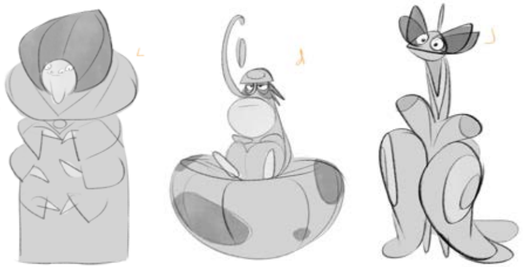

16

THIS PAGE Juliette Oberndorfer, *digital*

Tracy Church (sculpt), *digital*

Juliette Oberndorfer, *digital*

Stephanie Waldo (storyboard), *digital*



James Woods, *digital*

Mitra Shahidi (storybaord), *digital*

TOP AND BOTOM RIGHT
Bob Pauley (painting), *digital*

Working from home in the middle of the COVID-19 pandemic, sculpting on *Elio* was a breath of fresh air, as was getting to work with Harley and Bob again, and the entire team for that matter. The experience of collaborating on these alien designs was challenging and motivating for me. Limitations on scale and time helped me focus on the essential aspects of each design, resulting in very simple and, hopefully, informed versions of each character.

jerome ranft, TITLETK

THIS PAGE
Jermone Ranft, *clay*; NameTK, *photography*

The challenge was to express the film's tension with each alien design: changing and augmenting yourself or accepting yourself and thriving as who you are. Dividing the aliens into "organic and natural" vs "technological or augmented" was helpful to create a clear thematic echo but also to give them a visual history and story the audience could feel without much explanation.

james robertson, TITLETK

1–2 Yingzong Xin, *digital*
3 Jeff Pidgeon, *digital*
4–5 Bob Pauley, *digital*
6 James Woods, *digital*
7 Bob Pauley, *digital*
8 Yingzong Xin, *digital*
9 Bob Pauley, *digital*
10–12 Yingzong Xin, *digital*
13 Bob Pauley, *digital*

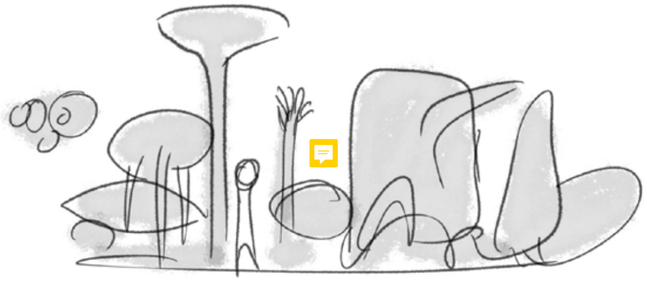
14 Yingzong Xin, *digital*
15–18 Bob Pauley, *digital*
19 James Robertson, *digital*
20–21 Yingzong Xin, *digital*
22 James Robertson, *digital*
23 Jeff Pidgeon, *digital*
24 James Robertson, *digital*
25–26 Yingzong Xin, *digital*

Maria Lee, *digital*

ambassadors

Our design showcases a diverse range of ambassadors from different planets, each with unique non-human characteristics. We made an effort to consider things like the absence of humanoid faces and features in order to create a truly “alien” appearance. We also included ambassadors with varying modes of movement and state, such as gaseous, liquid, and solid forms, as well as those that fly or walk. Despite their differences, our approach unifies the ambassador population by highlighting their distinct qualities, and our design celebrates the vastness of the universe and the potential life beyond Earth.

yingzong xin, titletk



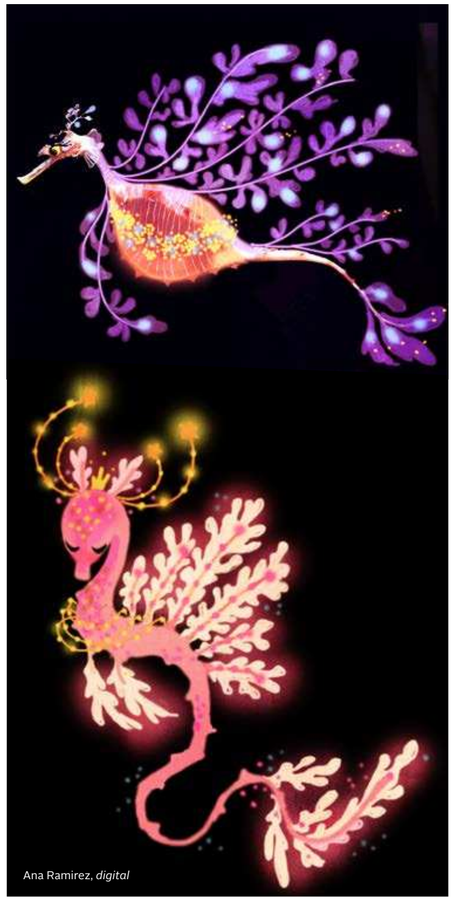
Bob Pauley, *digital*

James Robertson and
Yingzong Xin, *digital*

Yingzong Xin, *digital*

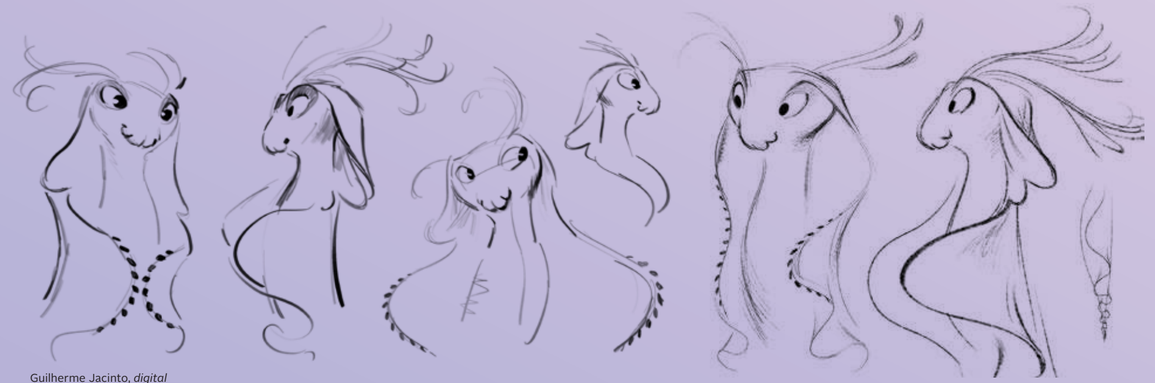
ambassador questa

Yingzong Xin, *digital*

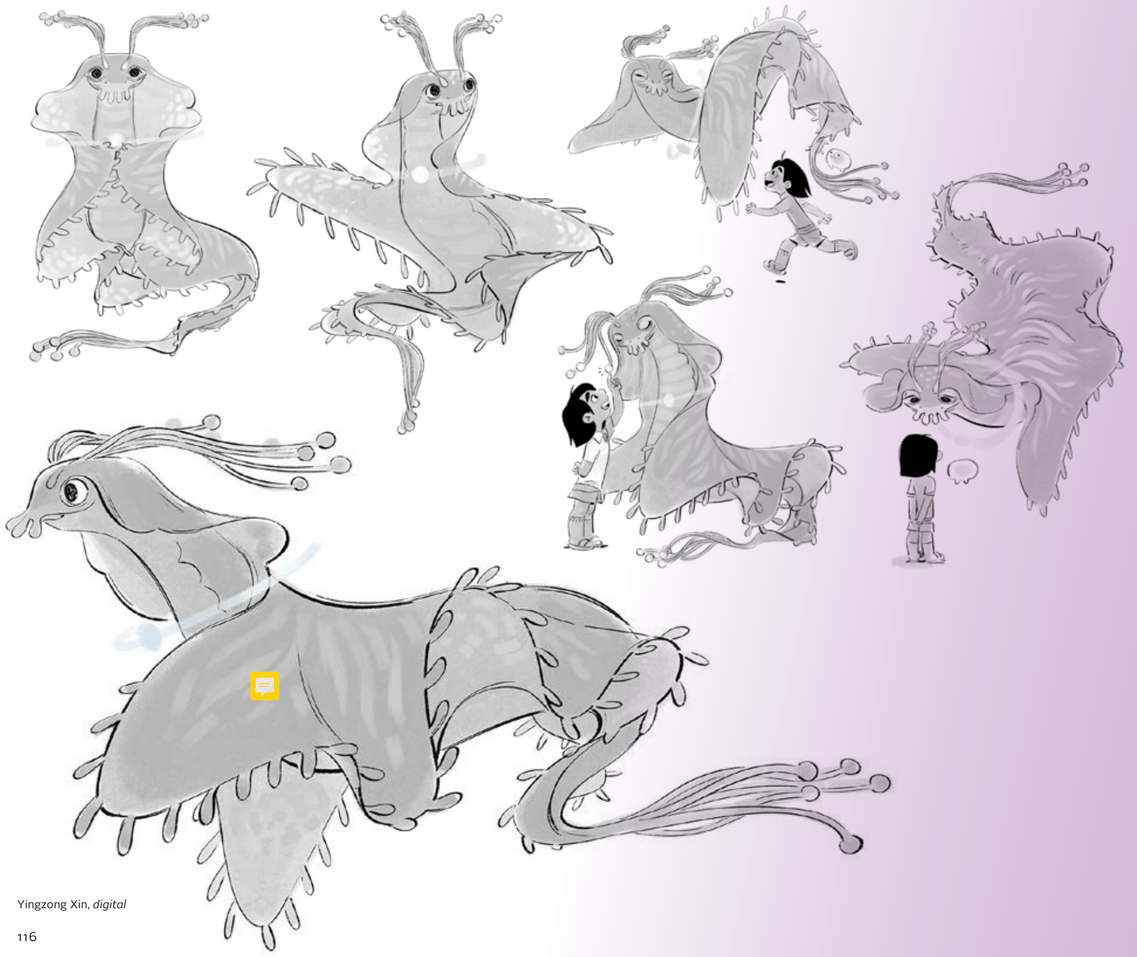


Ana Ramirez, *digital*

TOP ROW
Crystal Kung, *digital*



Guilherme Jacinto, *digital*



Yingzong Xin, *digital*

Reminiscent of a sea dragon, Questa's free-flowing gracefulness invokes the illusion of moving through water with an ethereal and commanding presence. Her open and curious nature is reflected in her owl-like gaze—locking into focus as she communicates telepathically without blinking or breaking eye contact. She is uniquely expressive—designed without a mouth or distinct limbs. We convey her emotion and energy by sending light pulses along her tendrils, and we treat the folds of her blanket-like limbs to gestures as needed until they roll away into the gentle sine wave of her body.

jude brownbill, TITLETK

Maria Lee, *digital*

Ernesto Nemesio, *digital*

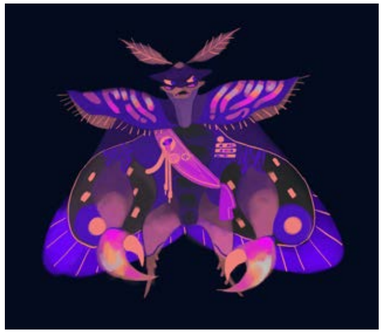
ambassador grigon

Ambassador Grigon is, on first impression, a powerful creature in a bug-like battle suit, but as Elio discovers, Hylurgians are much different on the inside than the outside. The challenge was to convey his power and regality, but also show that there's a cost to transforming into this augmented, robot warrior.

ethan dean, TITLETK

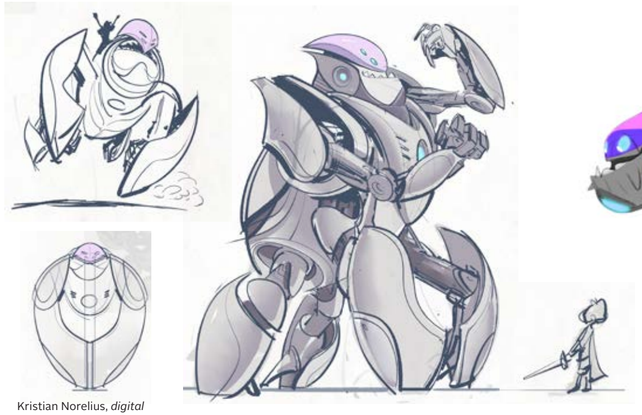
ArtistTK, *mediumTK*

James Robertson, *digital*

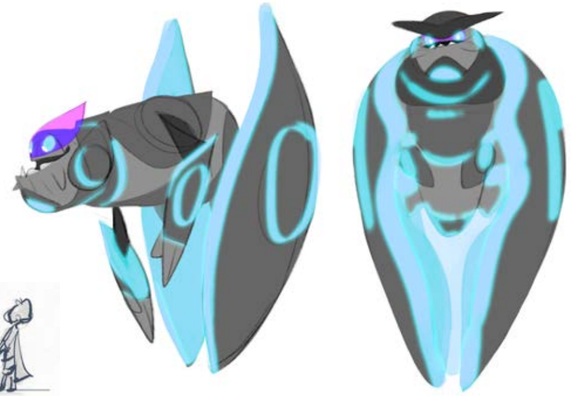


TOP ROW Yingzong Xin, *digital*

Juliette Oberndorfer, *digital*



Kristian Norelius, *digital*



James Woods, *digital*

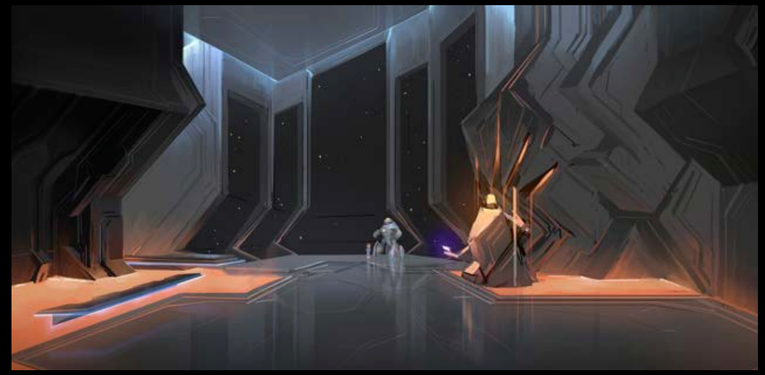
Matt Nolte, *digital*

Maria Lee, *digital*

ART:
Page 122: may use this across from Introduction, would need swap if so

Ernesto Nemesio, *digital*

hylurgian embassy

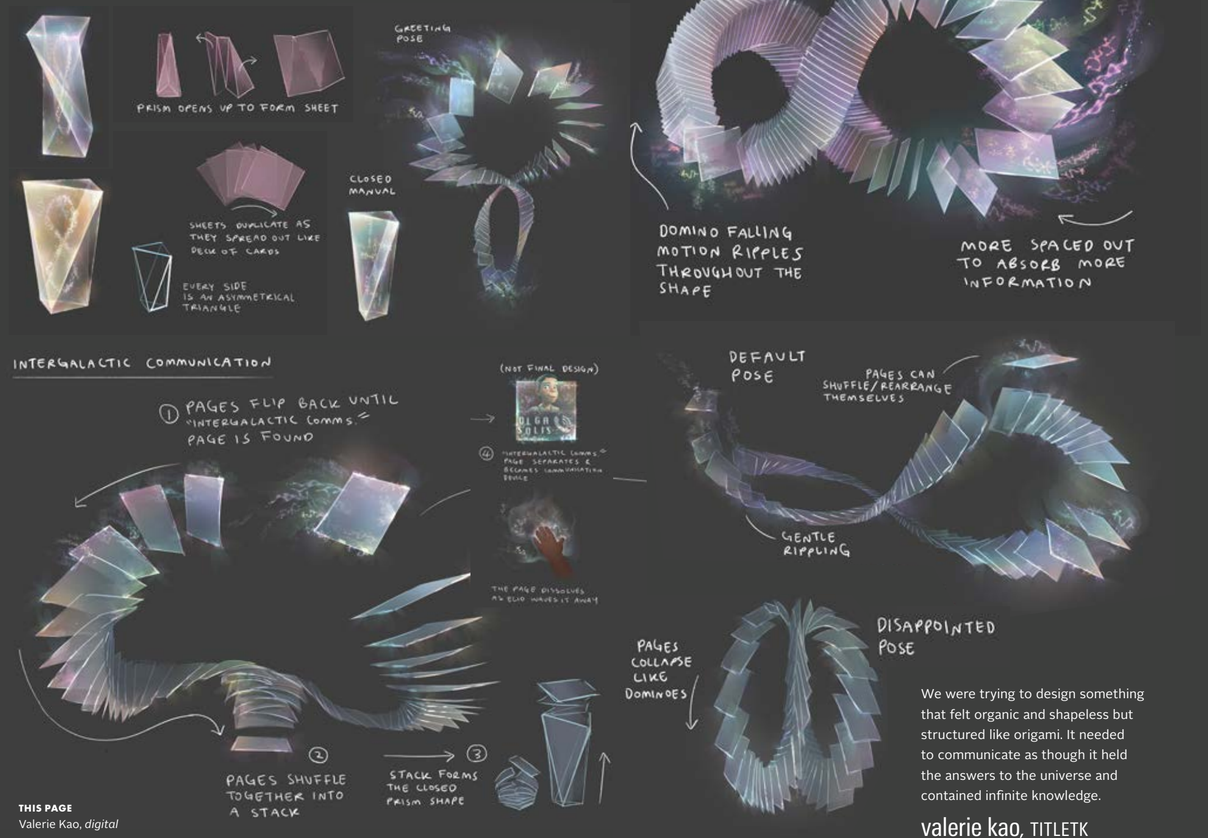


MISSING

TOP ROW AND BOTTOM LEFT
Valerie Kao (painting), *digital*

Kristian Norelius, *digital*

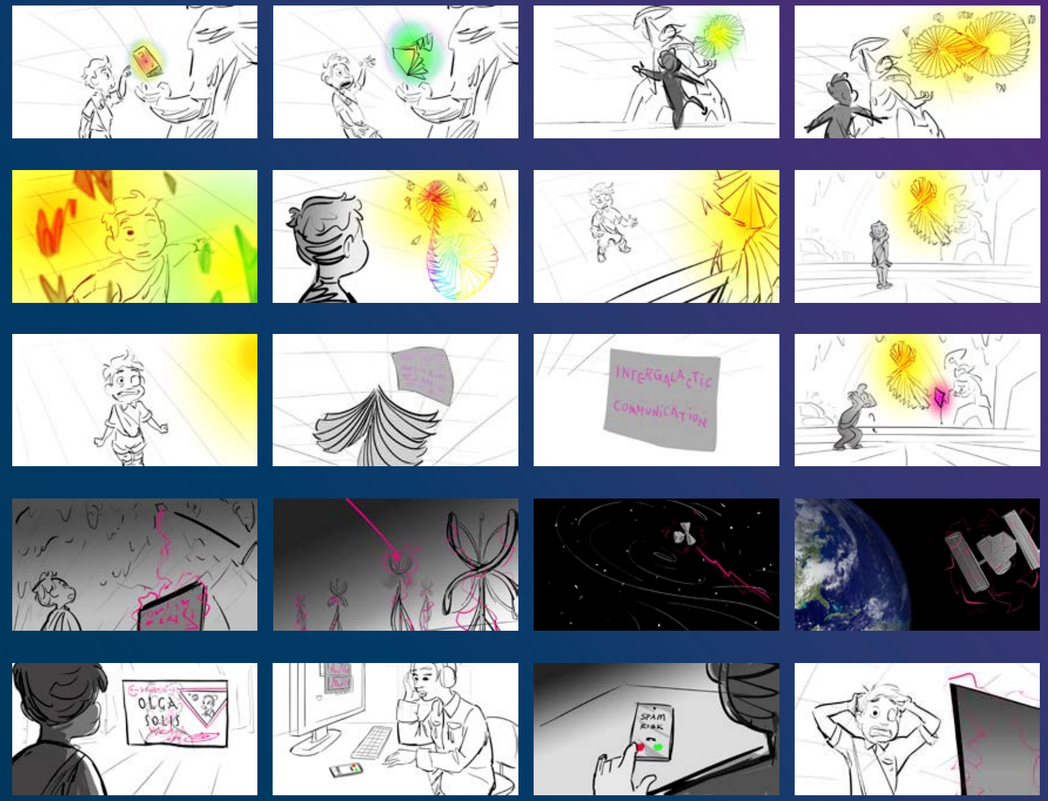
universal user's manual


PRISM OPENS UP TO FORM SHEET
GREETING POSE
CLOSED MANUAL
SHEETS DUPLICATE AS THEY SPREAD OUT LIKE DECK OF CARDS
EVERY SIDE IS AN ASYMMETRICAL TRIANGLE
A
DOMINO FALLING MOTION RIPPLES THROUGHOUT THE SHAPE
MORE SPACED OUT TO ABSORB MORE INFORMATION
INTERGALACTIC COMMUNICATION
① PAGES FLIP BACK UNTIL "INTERGALACTIC COMMS." PAGE IS FOUND
(NOT FINAL DESIGN)
OLGA SOLIS
④ "INTERGALACTIC COMMS." PAGE SEPARATES & BECOMES COMMUNICATION DEVICE
THE PAGE DISSOLVES AS ELIO WAVES IT AWAY
② PAGES SHUFFLE TOGETHER INTO A STACK
③ STACK FORMS THE CLOSED PRISM SHAPE
DEFAULT POSE
PAGES CAN SHUFFLE/REARRANGE THEMSELVES
GENTLE RIPPLING
PAGES COLLAPSE LIKE DOMINOES
DISAPPOINTED POSE

THIS PAGE
Valerie Kao, *digital*

We were trying to design something that felt organic and shapeless but structured like origami. It needed to communicate as though it held the answers to the universe and contained infinite knowledge.

valerie kao, TITLETK

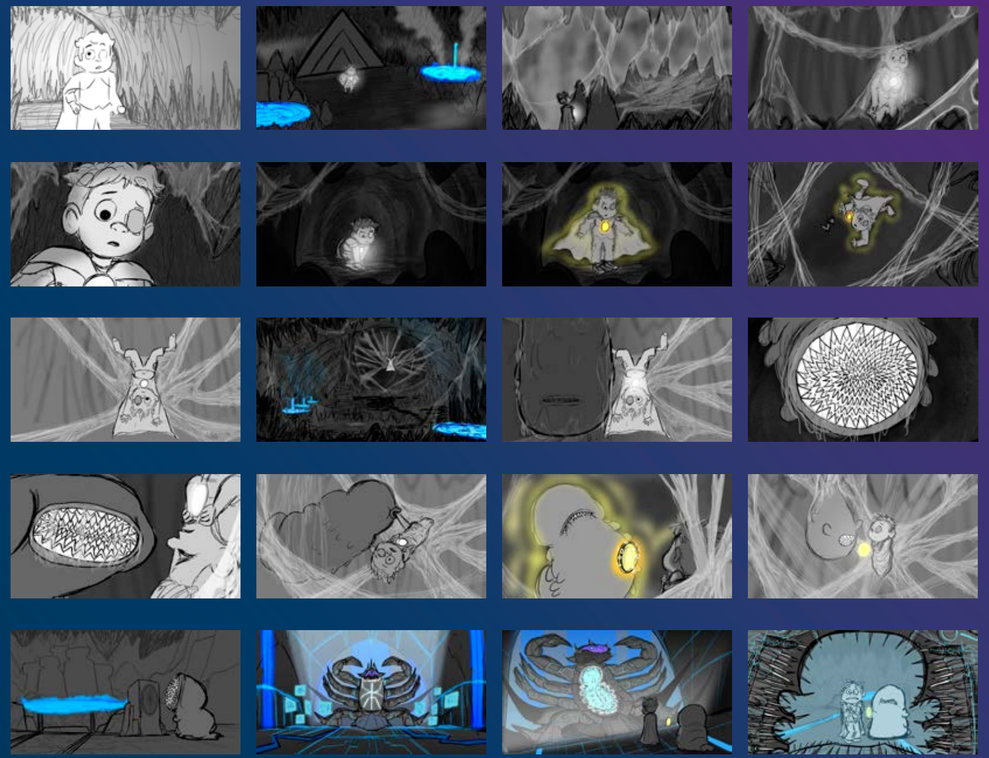


hail the hero

Michael Wu (storyboard), *digital*

The Universal User's Manual contains infinite knowledge concerning existence and the universe. To represent this, we thought of a book that was actually countless pages spreading out like an elaborate card trick, sometimes taking the shape of an infinity loop. To further emphasize its ethereality, the manual closes up into the seemingly impossible shape of a prism. **MIKE WU, TITLETK**

Ernesto Nemesio, *digital*



glordon's den

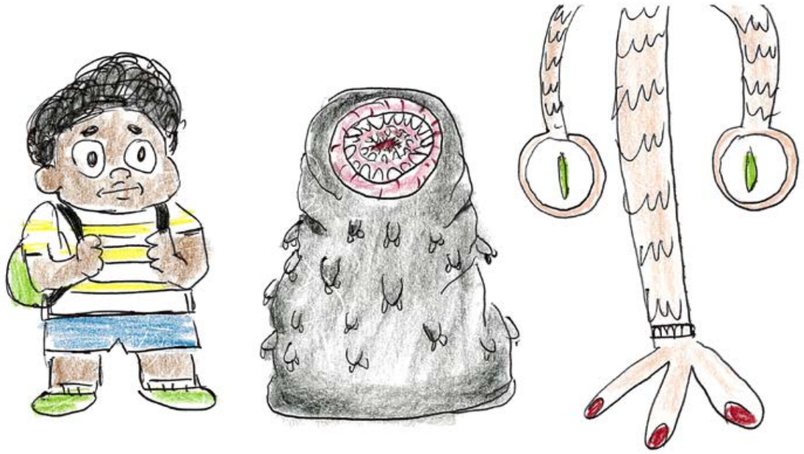
Tony Rosenast (storyboard), *digital*

I connected with Glordon right away. In his initial development, the character was outwardly grotesque and slimy, but underneath lay a funny, charming nature and a heart of gold. This being had more to offer the world than his appearance might suggest, and I loved this don't-judge-a-book-by-its-cover aspect to him. I liked that we were playing with perceptions of who or what someone should be and turning them upside down. In a personal way, I also related to Glordon having an overbearing father who wants his son to be something other than who he truly is, and eventually recognizes that he values him for who he is. **TONY ROSENAST, TITLETK**

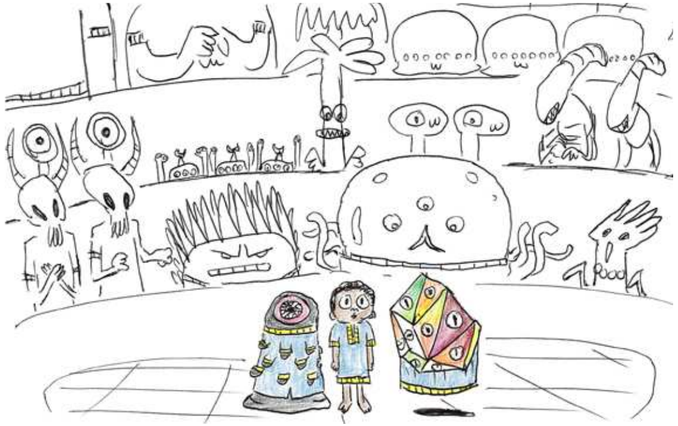
glordon

Glordon was a character in the film even from its earliest iterations. I loved the idea of taking a classically horrifying alien creature, something that any human would instinctively run away from, and give him the sweetest, gentlest personality. Elio's relationship with Glordon also reveals something about Elio: That his superpower is perceiving the beauty in things that others dismiss or fear. Finding the right balance of disturbing and adorable was certainly a challenge, but I love that one of the creepiest looking characters is the one who put the biggest smile on our faces.

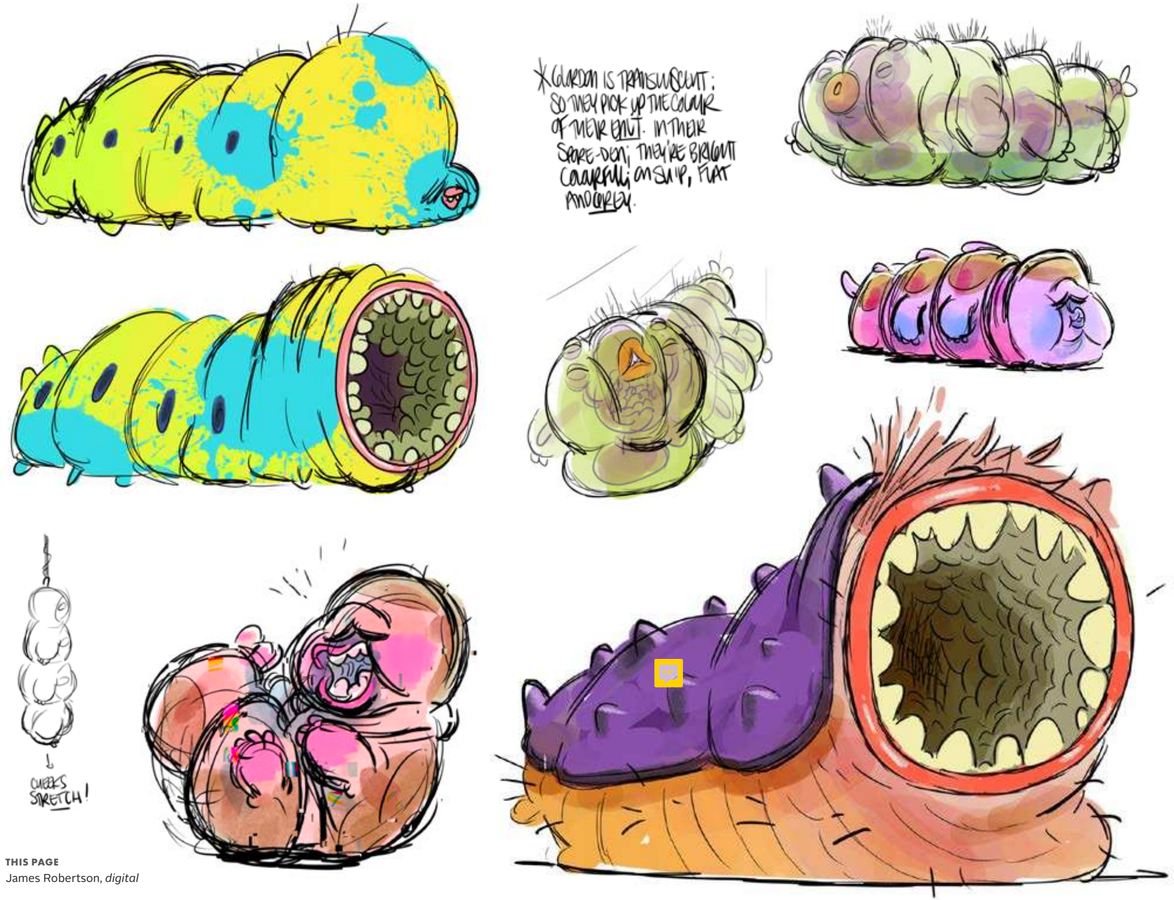
adrian molina, DIRECTOR



RIGHT AND BOTTOM LEFT
Adrian Molina, *pencil and pen*

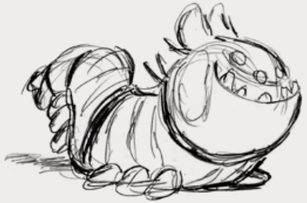


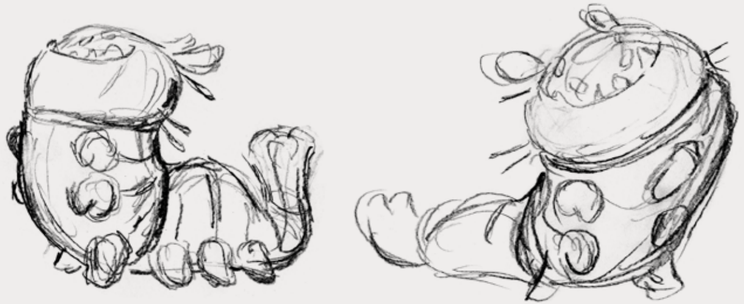
Tony Rosenast, *pencil*


GLORDON IS TRANSLUCENT; SO THEY PICK UP THE COLOUR OF THEIR ENVT. IN THEIR SPACE-DEN; THEY'RE BRIGHT COLOURFUL, ON SHIP, FLAT AND GREEN.
CHEESE STRETCH!

THIS PAGE
James Robertson, *digital*

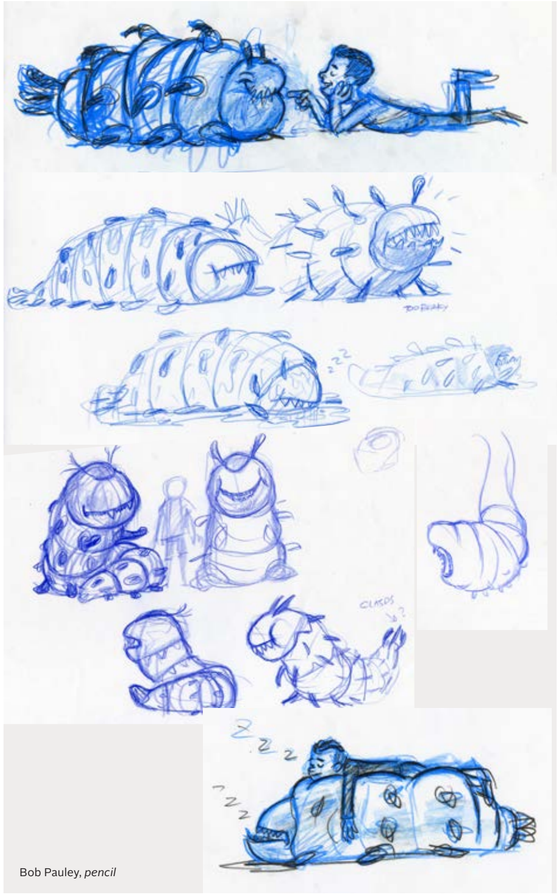
Bob Pauley, *digital*





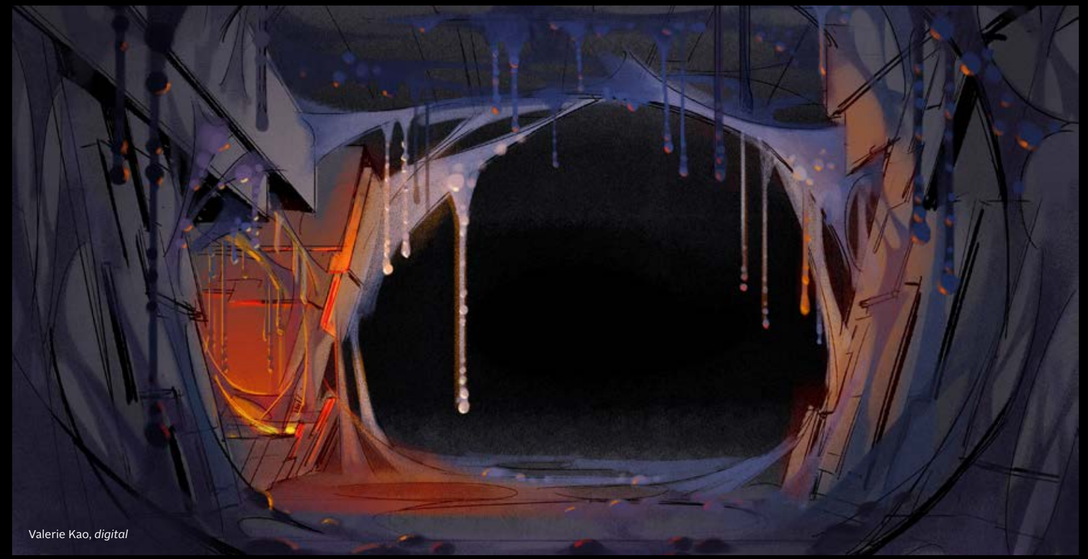
Tom Gately, *pencil*

Tom Gately, *pencil*



Bob Pauley, *pencil*

James Woods, *digital*



Valerie Kao, *digital*

Laura Phillips, *digital*

Valerie Kao, *digital*

Valerie Kao (painting), *digital*

In Glordon's den, we captured Adrian's vision of a gallery featuring fun, Glordon-made, exquisitely designed sculpture pieces. Glordon creates them by spitting globs of his webs and saliva. When placed in lava, these globs then transform into brassy, glassy jewel-like art ornaments. As a result, the ornaments were shaded with a unique blend of vibrant colors and transitional brass-to-glass materials that will stun and shine in Glordon's den!

maria lee, TITLETK

THIS PAGE
Eric Andraos (modeling and shading) and Maria Lee, *digital*

Ernesto Nemesio, *digital*

Matt Nolte,
pencil and *digital*

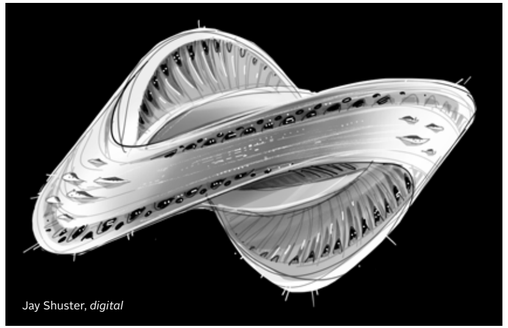
first test

Adrian wanted the Leviathan to be purely about destruction and horribleness. I was looking for references that might be considered horrible to the general public. Snakes, spiders, slimy microscopic animals with spines and hooks and proboscises. The fine line, I think, is to also keep the monster appealing to some degree and funny. I am a person who finds all the creatures I just described appealing anyway. I happen to really like spiders. The Leviathan's eyes are borrowed from my favorite, the jumping spider. I think they read in general as scary, but I also think they are sort of cute.

matt nolte, TITLETK

Ethan Dean, *digital*

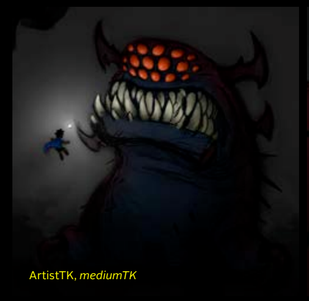
Sandeep Menon, *digital*



Jay Shuster, *digital*

Matt Nolte, *digital*

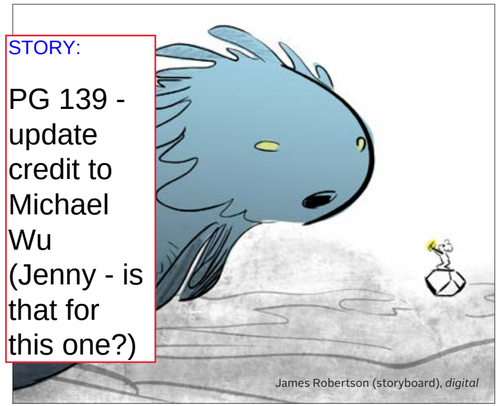
Matt Nolte, pencil and *digital*



ArtistTK, *mediumTK*

STORY:

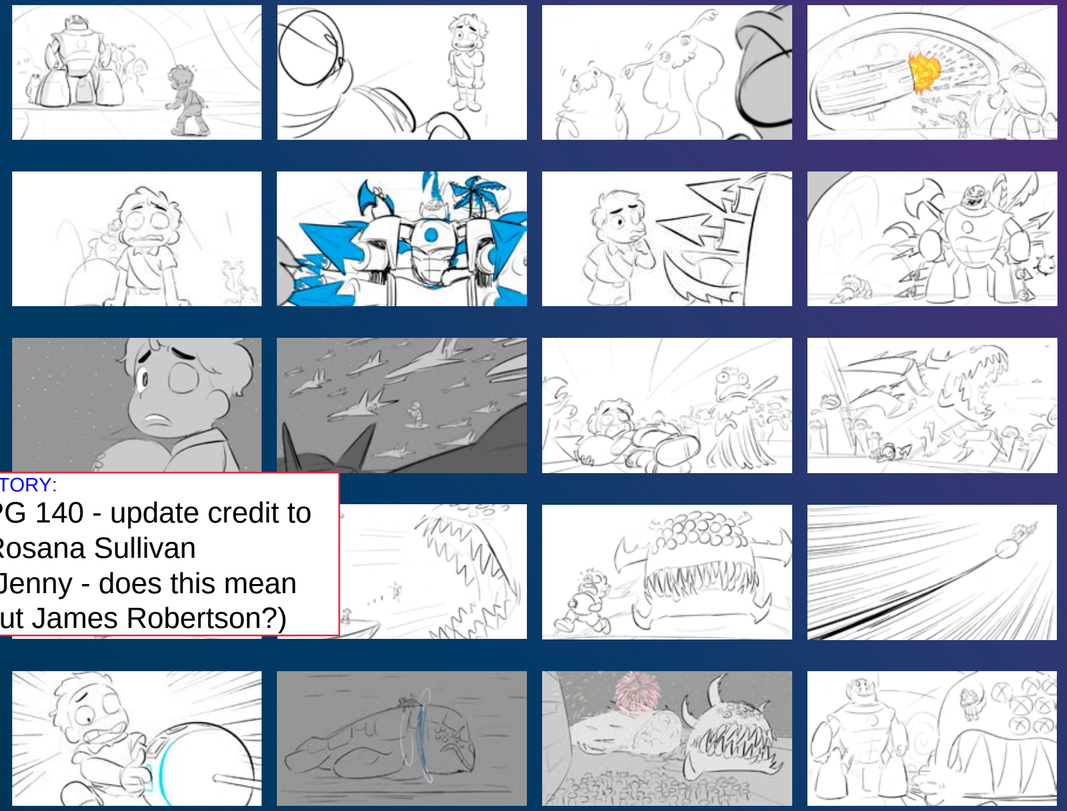
PG 139 - update credit to Michael Wu (Jenny - is that for this one?)



James Robertson (storyboard), *digital*

Matt Nolte, *digital*

Matt Nolte, *pencil, watercolor and digital*



STORY:
PG 140 - update credit to Rosana Sullivan
(Jenny - does this mean cut James Robertson?)

first test

James Robertson and Rosana Sullivan (storyboard), *digital*

The first test was a challenging but super fun scene that really puts Elio through the ringer. I loved drawing Grigon pulling Elio out of the Leviathan's eye socket! **ROSIE SULLIVAN, TITLETK**

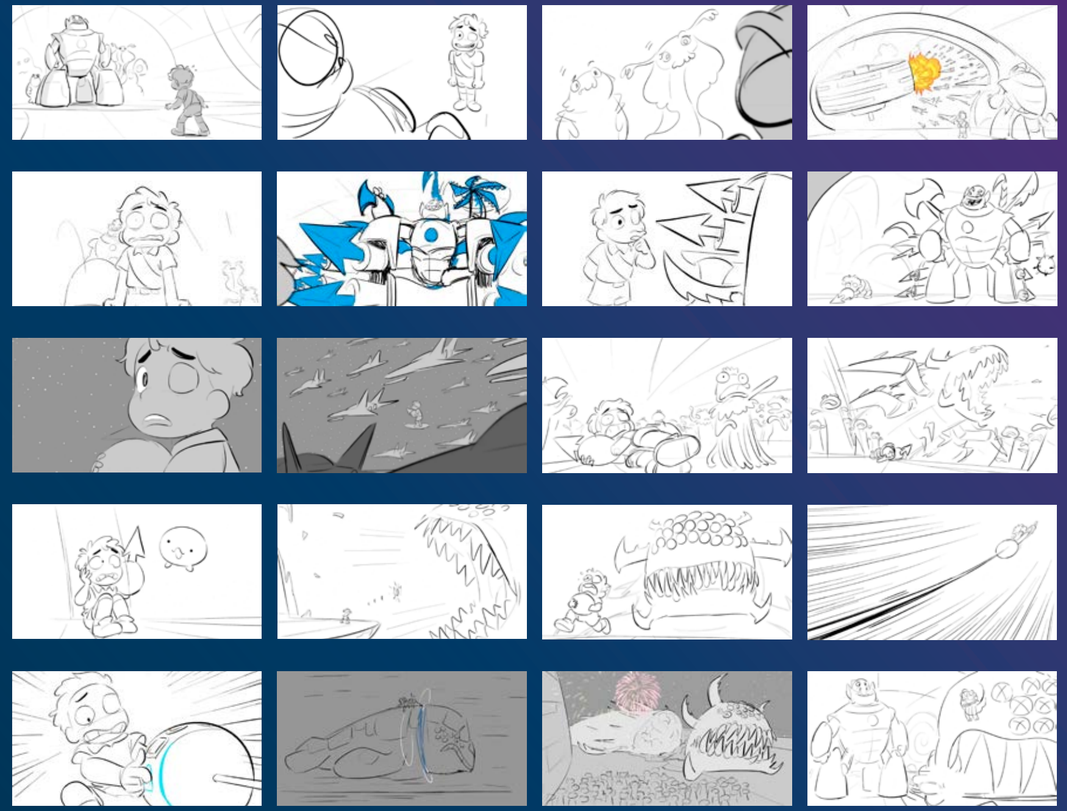
Valerie Kao, *digital*

ArtistTK, *mediumTK*

MISSING

~~ABOVE~~
~~ArtistTK, *mediumTK*~~

~~RIGHT~~
~~ArtistTK, *mediumTK*~~



first test

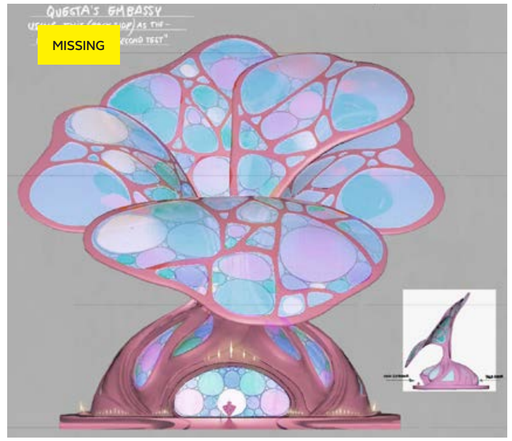
James Robertson and Rosana Sullivan (storyboard), *digital*

The first test was a challenging but super fun scene that really puts Elio through the ringer. I loved drawing Grigon pulling Elio out of the Leviathan's eye socket! **ROSIE SULLIVAN, TITLETK**

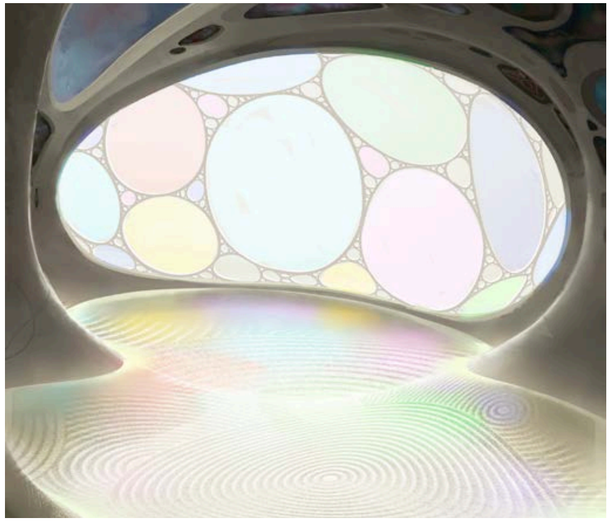
Valerie Kao, *digital*

ArtistTK, *mediumTK*

second test

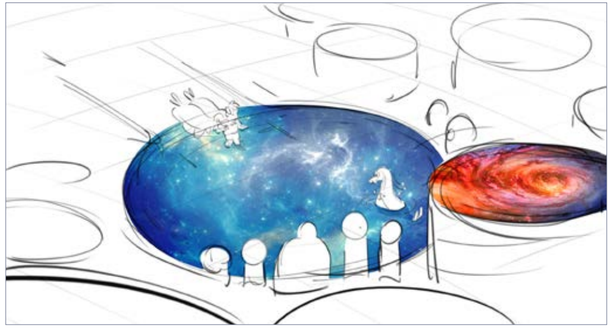


ArtistTK, *mediumTK*

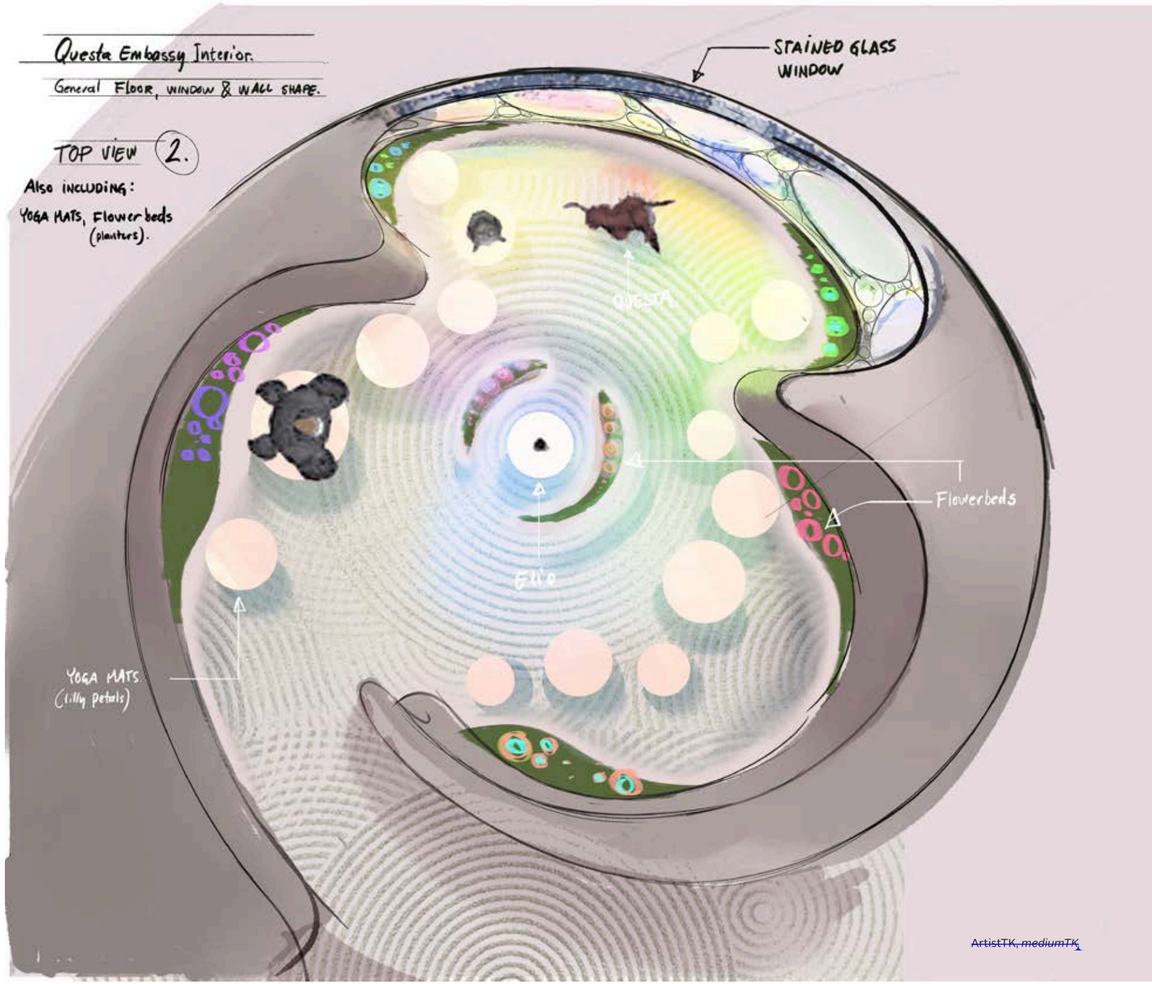


ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

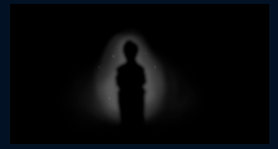


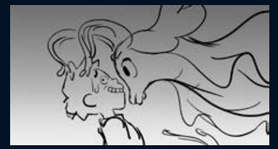
ArtistTK, *mediumTK*

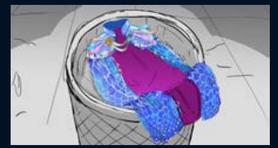


ArtistTK, *mediumTK*

THIS PAGE
ArtistTK, *mediumTK*







Second Test

Artist name, *mediumTK*

ArtistTK, *mediumTK*

Daniela Strijleva, *digital*

ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

Daniela Strijleva, *digital*

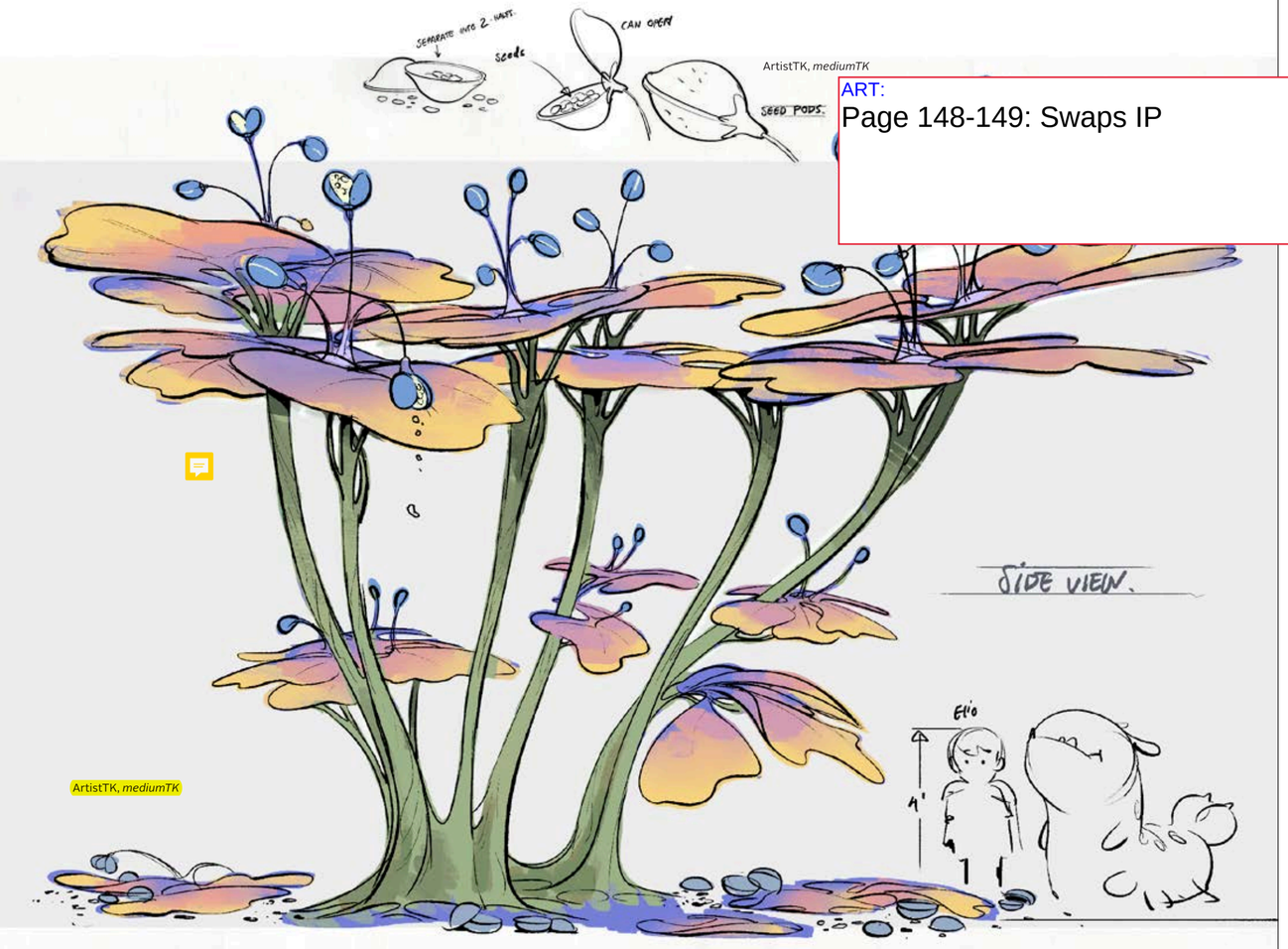
Daniela Strijleva, *digital*

ArtistTK, *mediumTK*

Daniela Strijleva, *digital*

Daniela Strijleva, *digital*

Daniela Strijleva, *digital*



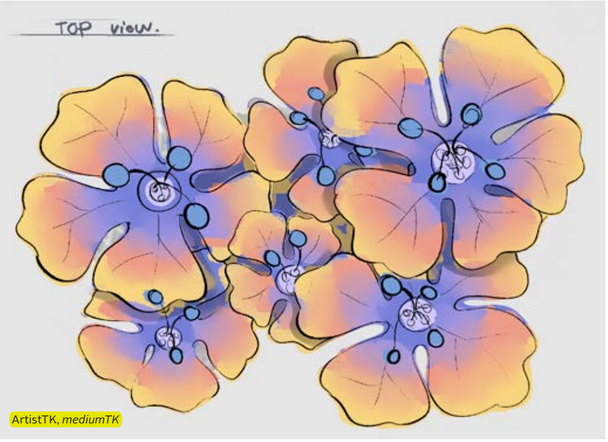
ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

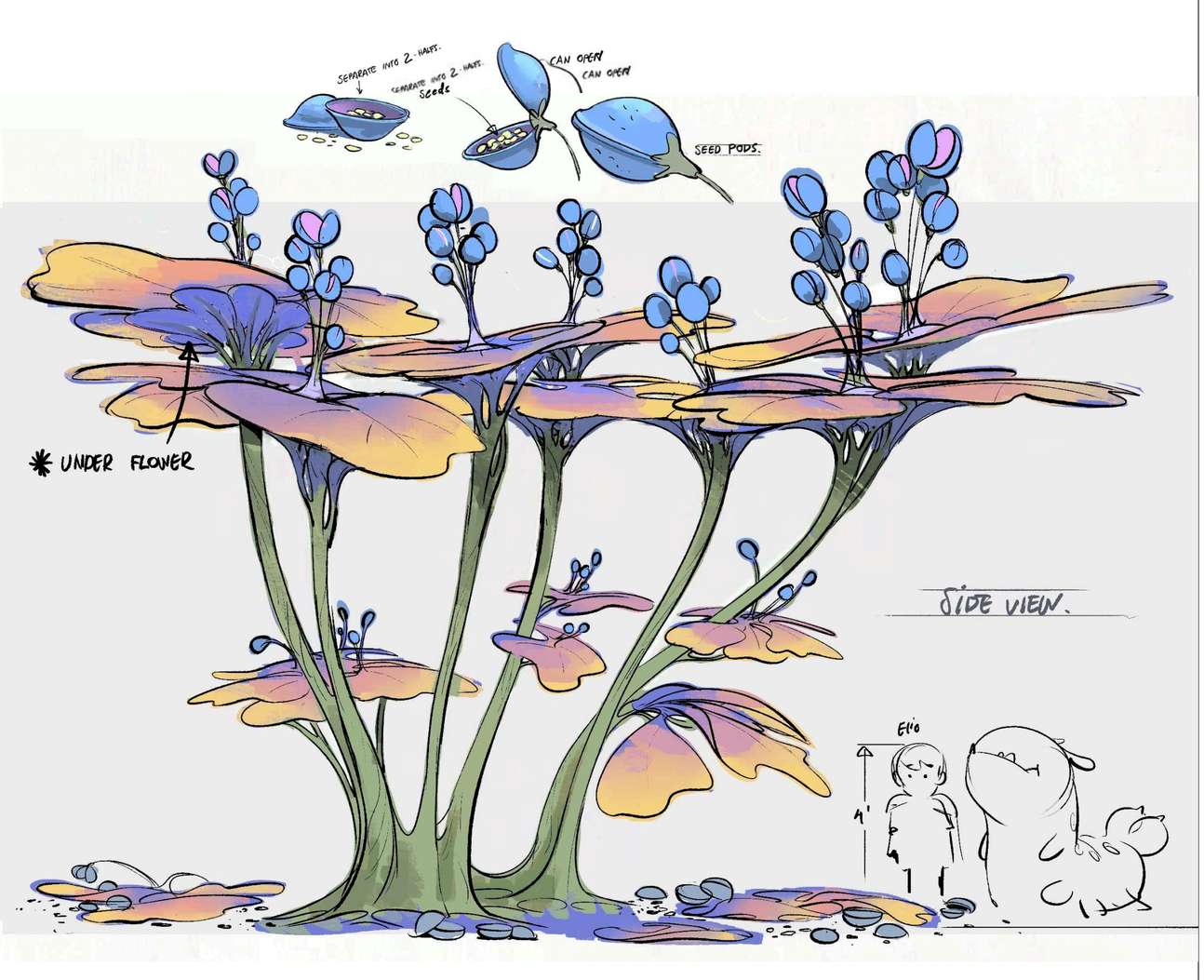
ART:
Page 148-149: Swaps IP

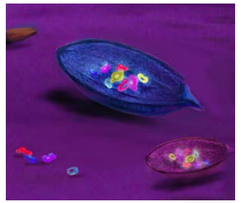
TOP Maria Lee (cape painting), Gus Dizon (render shading), Daniela Dwek (render modeling and rigging), Juan Carlos Olmos Guerra (render tailoring), Sofya Ogunseitan (render grooming), *digital*

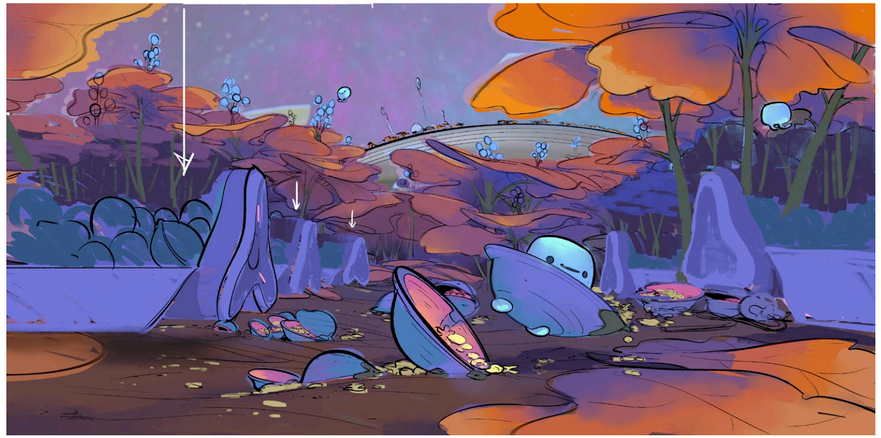
ArtistTK, *mediumTK*



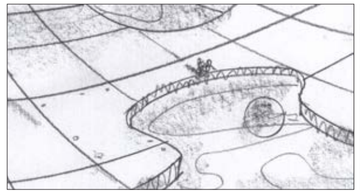
ArtistTK, *mediumTK*

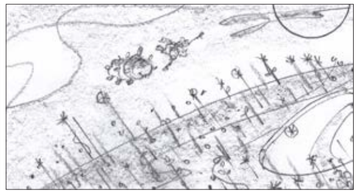




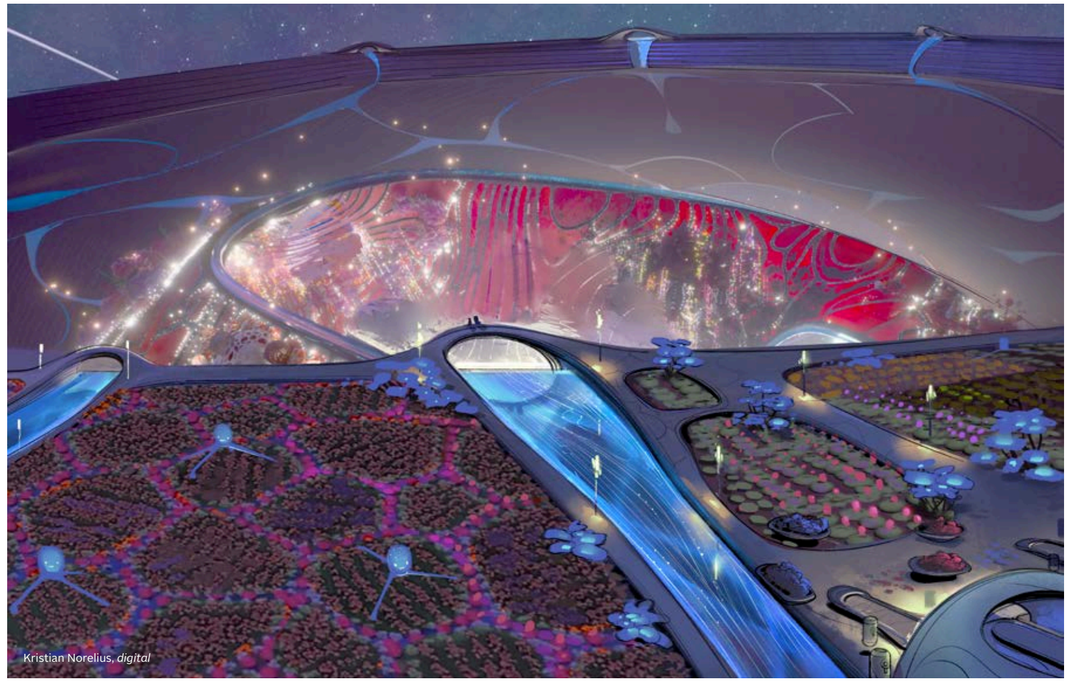


TOP Maria Lee (cape painting), Gus Dizon (render shading), Daniela Dwek (render modeling and rigging), Juan Carlos Olmos Guerra (render tailoring), Sofya Ogunseitan (render grooming), *digital*





Harley Jessup, *pencil*



Kristian Norelius, *digital*

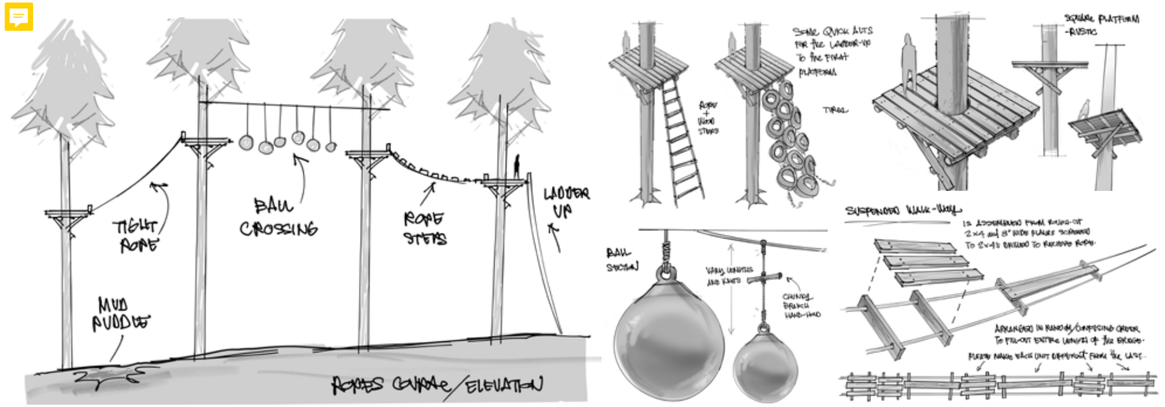
ART:
Page 151: potential Swap IP

Ernesto Nemesio, *digital*

last night in the stars

Artist name, *mediumTK*

Gesta et volore coneture ressincidi que ipsuntur? Giantotat. Aborerc iistrum vit aut haribus. Pore recus quosa pratem rehendi volupiscita cus eicabor rere dendem faccum fugit, aturepe remquat quis evellictus. Pit faccum adion nimet velestrum dipis ditibusdae non pro tem que mos am, cone parumquo core quiscid erferen imaximolori odici im re net as enis dolecupis alique venditis. **SPEAKERNAME, TITLETK**



Jay Shuster, *digital*

ArtistTK, *mediumTK*

Kristian Norelius, *digital*

Matt Nolte, *digital*

carver legend

Hyein Park (storyboard), *digital*

THIS PAGE ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

ArtistTK, *mediumTK*

elio vs. elio

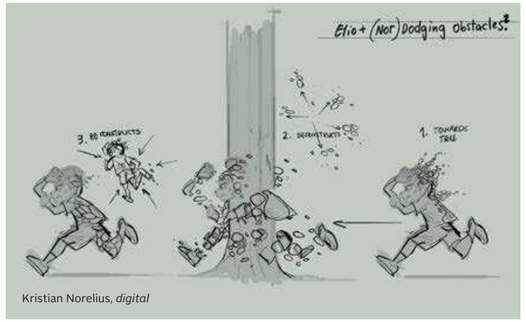
ART:

Page 158: Kristian's top left image: swap for updated version (legal)

Kristian Norelius, *digital*

Stephanie Waldo (storyboard), *digital*

Ernesto Nemesio, *digital*

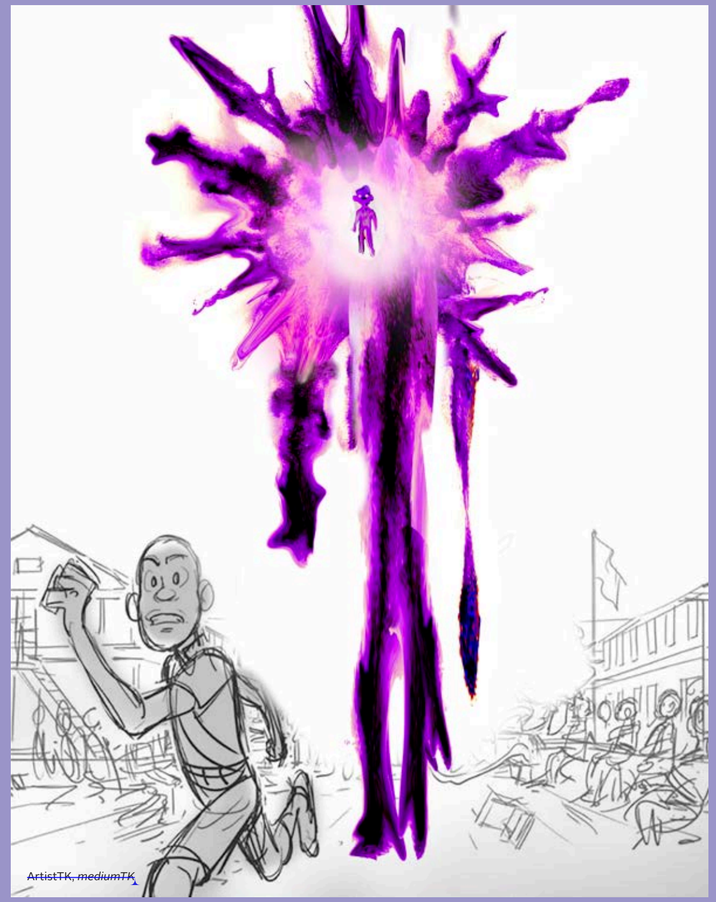


Kristian Norelius, *digital*

Elio's alien twin, "Other Elio," transforms into a monster at the end of the film. In the reels, this sequence was consistently the most emotional moment for me. The transformation happens because "Other Elio" is feeling scared and confused. These are strong emotions for anyone, but even more so for a young person. I really wanted whatever Elio was going to transform into to feel like a direct symbol of what he was feeling. The design came from trying to find a thing that could be just as flexible, fluid, and strong as our emotions can be.

matt nolte, titletk

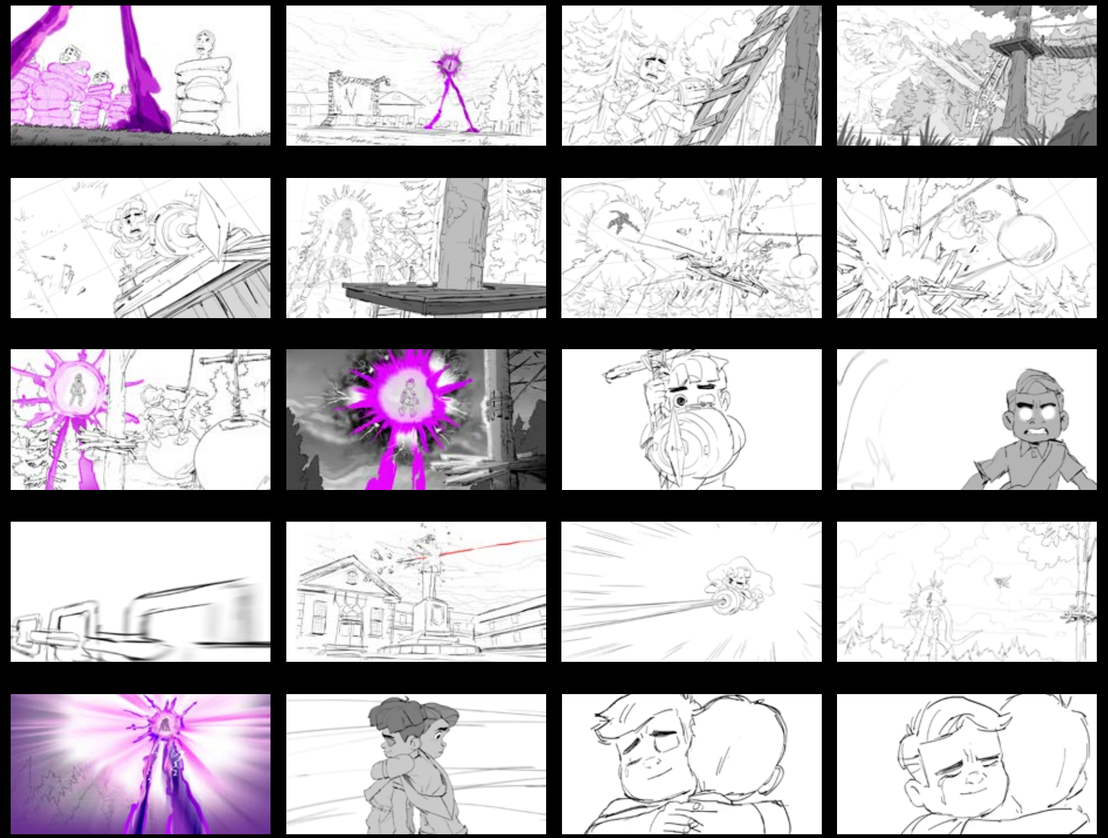
~~ArtistTK, *mediumTK*~~

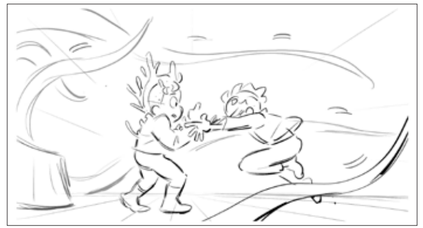


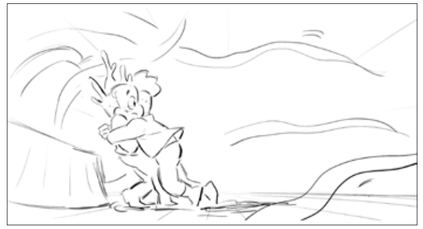
~~ArtistTK, *mediumTK*~~

Medal Ceremony

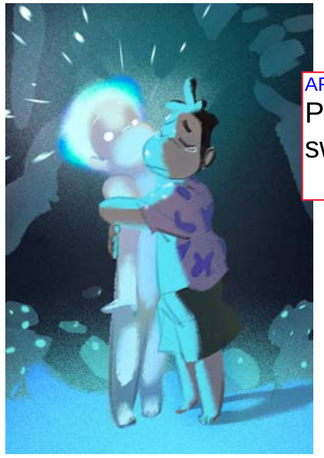
Artist name, *mediumTK*



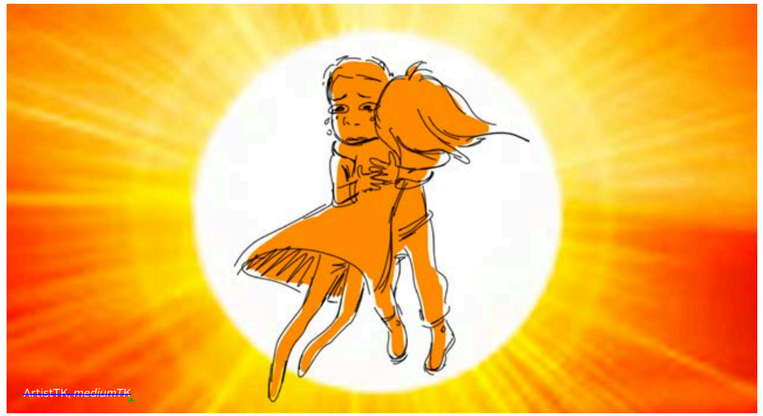




~~ArtistTK, *mediumTK*~~



James Woods, *digital*



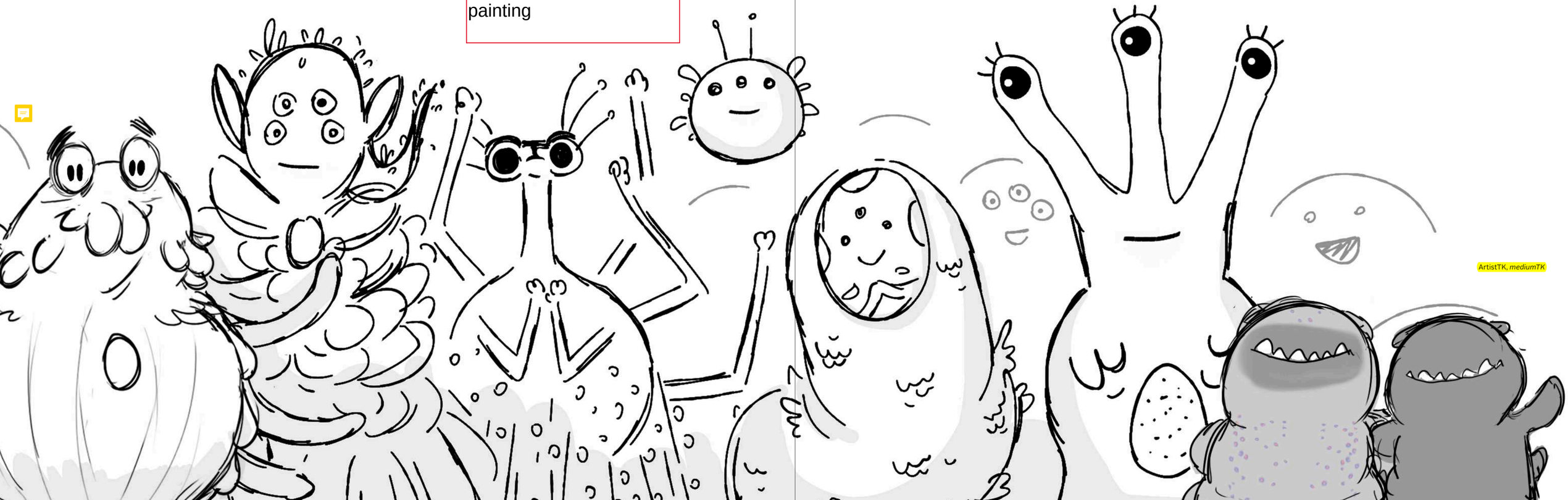
ART:
Page 162-163: may swap here, tbd

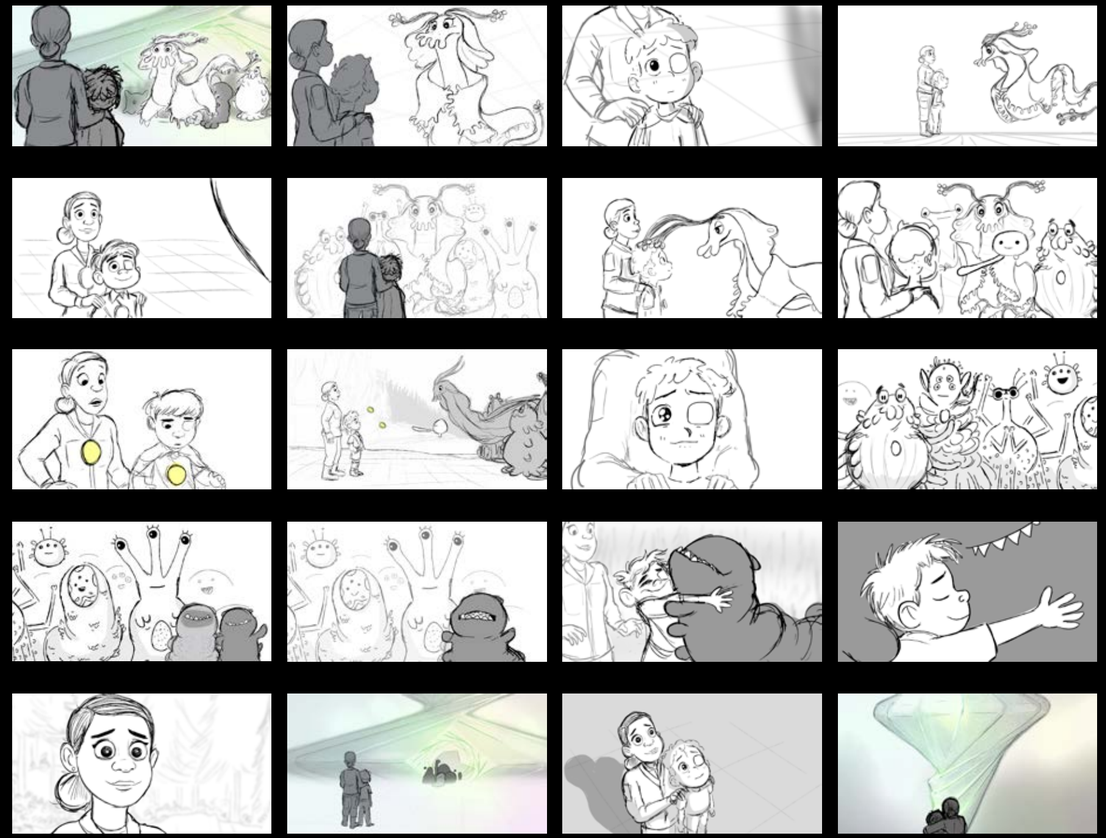
For the Elio vs Elio scene, vibrant, erratic colors are framed against
before
otional
fectly

TITLETK

~~ArtistTK, *mediumTK*~~

ART:
Page 164-165: Swap for painting

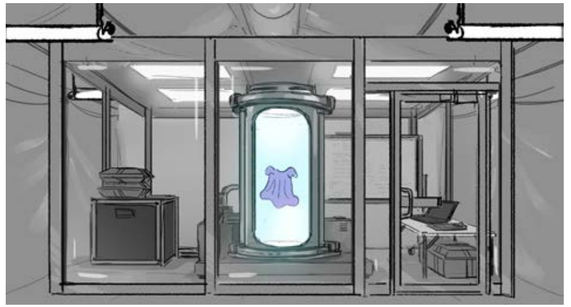




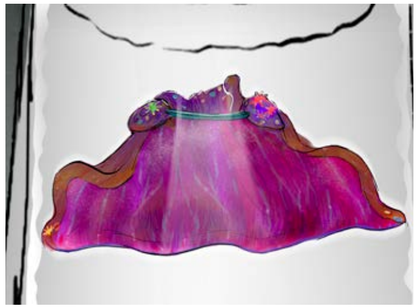
Cleanup Crew

Artist name, *mediumTK*

ArtistTK, *mediumTK*



~~ArtistTK, *mediumTK*~~



ArtistTK, *mediumTK*

ART:

Page 159: good question about “epilogue” - not sure yet. Will look for additional image to fill space.

Brandon Moon (storyboard), *digital*

epilogue

Kyle Jones, *digital*

Brandon Moon (storyboard), *digital*

epilogue

Brandon Moon (storyboards), digital

acknowledgments

You are unique, Elio of uh-Earth, and unique can sometimes feel like alone, but you are not alone.
—Ambassador Questa of the planet Gom

We are grateful to the *Elio* crew for reminding us we are not alone, but instead privileged to work together in this Communiverse we call Pixar.

Unique films and unique art flourish through community, connection, and collaboration. We are grateful to production designer Harley Jessup and art manager Hana Yoon for leading this amazing team and creating such a collaborative, creative environment.

Our hope is that both Elio and the audience discover a space that we have never seen before. Thank you to art directors Matt Nolte, Kristian Norelius, Maria Lee, Ernesto Nemesio, and Kyle Jones for leading the charge in creating a world of imaginative characters and landscapes we will always remember.

Our gratitude to all delegates from the planet Art: Valerie Kao, Yingzong Xin, Sandeep Menon, James Woods, Laura Phillips, Kaleb Rice, Ana Ramirez, Paul Conrad, Randy Berrett, Bob Pauley, Jay Shuster, Asha Farmer, Jerome Ranft, Greg Dyskstra, Kris Klein, Annlyn Huang, Crystal Kung, Daniela Strijleva, Jenna Huerta, Tracy Church, Josh West, Lauren Kawahara, Juliet Oberndorfer, Josiah Davis, Jesse Aclin, Shreya Devarakonda, and Kelley Perdue. Thank you to art coordinators Christina Fontanta, Ari Figueroa-Thygesen and Laura Aika Tanimoto.

The portal to the Communiverse is always through story. Thank you to stellar cadets story supervisor Brian Larsen, story lead James Robertson, and story managers Theo Hollingsworth and Emily Salas for shepherding such a talented team.

Thank you to all delegates from the planet Story: Tony Rosenast, Rejean Bourdages, James Baker, Mitra Shahidi, Michael Wu, Stephanie Waldo, Brandon Moon, Yon Hui Lee, Dean Kelly, Michael Daly, Jeffrey Call, Hyein Park, Alexander Pimwong, Paula Assadourian, Daniel Park, Bill Presing, Rosie Sullivan, Esteban Bravo, Margaret Spencer, and Derek Thompson. Thank you to Coordinator Ayana Smith.

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We are grateful for the support of our executive producers Kori Rae and Lee Unkrich and of our associate executive producer Aphton Alcordo.

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The creation of this book requires the wrangling of many logistics, personalities, priorities, and pieces of art. A huge thank you to Jane Clausen for being our Communiverse space traffic controller and bringing all the planets together.

The true architect of the Communiverse is director, Adrian Molina. His warmth, his charm, his kindness, and his breathtaking artistic and story skills fuel us every day. We are forever grateful to you for bringing us with you on this journey across the cosmos.

A special thank you to our friend and colleague Ralph Eggleston. We miss you.

Thank you to everyone at Pixar and especially to our families who inspire and support us every day.

Okay. Bye. We love you.

mary alice drumm
PRODUCER

OPPOSITE
Ralph Eggleston (painting), *digital*

Last page should be 172
(160+12 gatefold pages)

Currently 172 pages

ArtistTK, *mediumTK*